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The World of Corneille
A study of popular movements and notions
as seen in his works.

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Introduction

Among the great classical authors of the seventeenth century it is Corneille who has received the least attention, proportionate to his work, from students of French literature. The fame of Racine soon overshadowed him at home; abroad, and particularly in Germany, the stage of France, apart from its comic and satirical features, is the least congenial subject of investigation. Corneille and Hugo, the great exponents of antagonistic theories, are not far from being considered empty rhetoricians, and the attempts to submit the former to analytical study — as has been accomplished with Molière — have been until recently sporadic.

It is due to the new method of literary criticism, particularly to the conception of intellectual genealogy, that

Corneille is regaining his rightful place in the development of the drama.

Apart from the influence of the Renaissance and of mediaeval scenic tradition which became again the starting-point of the modern theatre, whether in comedy or in tragedy, Corneille is none the less himself a genius whose strong personality and vigorous thought have stamped deeply the productions of his successors with their impress and gained for him again, after long hesitations the first place in the estimation of his countrymen.

This restoration of Corneille to the first rank among French dramatists led to the conception of the present study. The indefinite notion of Corneille as a man, the meagre and superficial details of his biography, joined to a tendency to regard literature from the standpoint of manners and opinion, de-

termined the tendency of the study.

By the World of Corneille is meant objectively the every-day life of the time as reflected in his works, the coming and going of men, their conversation, their amusements, their thoughts, their feelings, — subjectively; the views of Corneille of the outer world of what is and what should be, both regarding the traits common to his generation and those peculiar to the individual; — also to a certain though slight extent the progress of popular opinion, which he unconsciously indicates, and of surrounding literary influences seen in the succession of his plays.

The treatment of the subject however will be by division according to topics rather than according to point of view; the outside world and the reflection of the poet will thus be combined under each head.

To facilitate the comprehension of the field the works of Corneille can be separated into groups. To one side are left his translations from the Latin; from writers of the Middle Ages as the Imitation de Jesus Christ from Thomas à Kempis, or of his own time as the shorter productions of his former teachers, Jesuit fathers to whom he was deeply attached. Likewise translations of Psalms, of hymns from the Breviary, of contemporary poems both religious and secular. In the same category can be placed as already used for his biography, the prose works of Corneille: letters of correspondance and dedicatory epistles, analyses and criticisms of his plays and essays on the drama.

Of the remaining writings the Miscellaneous Poems, which consist chiefly of his relations with the writers of the time, with his friends and enemies, with the court are a suitable for reference and verification.

The tragedies, heroic comedies, the spectacular plays: Andromède, La Toison d'Or and Psyché – and the part of the Comédie des Tuileries commonly assigned to Corneille furnish many passages and some subjects of importance. The great bulk of material is however to be found in the comedies pure and simple: Mélite, La Veuve, La Galerie du Palais, La Suivante, La Place Royale, L'Illusion Comique – a medley of kinds but given by Corneille under this head – Le Menteur and La Suite du Menteur reveal to us certain sides of the active life of the time. – They give the testimony which the other categories serve only to corroborate.

Nature. –

The obvious starting point of this investigation is with inanimate creation. French literature of the seventeenth century in all its departments should we except the fabulists is notably deficient

in the [illegible] of nature Corneille is no different in this respect from his contemporaries. [illegible] figures of speech and the directions given for the representation of the spectacular plays we find only slight and casual mention.

The elements composing the earth's crust are alluded to in reference to the metamorphoses of Ovid and that in the Mi[illegible] Poems (XXXII 9 10): Stones are also seen

Ceinture de La Toison... xxx une branche une pierre.

Sit rosée leur arrose et les jets pour leur

Climates and zones are mentioned and their effects on character: Sous les climats brûlants sous les zones glacées
(La Toison d'Or 872)

Des climats différents la nature est diverse:
Agésilas 1741.

Of the heavenly bodies there is frequent reference to the sun: it forms the central point of the Prolog to Andromède and in Miscellaneous Poem LXXXIX [illegible] there is a description of a parhelion.

The moon is the light of the night whose absence is felt: Quand il est nuit sans lune et qu'il fait temps couvert

Comment ne [illegible] venir? (La Suite du Menteur 1512)

or again his lady changes with the phases of the moon:

Plus inconstant que la lune (Misc. Poems XIV 17)

Night with its darkness veiling the movements of men favors the accomplishment of hidden plans:

Enfin la nuit s'avance, et son voile propice
Me va faciliter le succès xx (La Place R. 810 etc) —
Marchons sous la faveur des ombres de la nuit (L'Ill. 769) —
Dans l'ombre de la nuit cacher bien le butin (Le Cid 97) —
Mais on t'a pris pour moi dans une nuit si noire (La Suite 1550)

It heightens the effect of fire and fire works:

Dans l'ombre de la nuit le feu se fait mieux voir (Le Ill. [illegible])
— Quand ses feux d'artifice éclairoient le rivage (Le M. 515)

But after the darkness comes the light of the morning, the dawn with its rays silvering the tree-tops and disputes the place with the shade: xxx et l'aube de ses rais

A déjà retranché le haut de ce portail (Clitandre 9–

The most extended description under the subject of natural phenomena or in fact the only passage that merits the term is the portrayal of a thunder storm

Mes murmures déjà font trembler tout le monde
Le vent fuit d'épouvante et le tonnerre en gronde.
L'oeil du ciel s'en retire et par un voile noir,
Cent nuages épais se distillant en larmes x x
Tant d'éclairs redoublés x x x
Quelques lieux où l'effroi porte ses pas errants,
Ils sont entrecoupés de mille gros torrents.
Que je serais heureux si cet éclat de foudre,
Pour m'en faire raison, l'avoit réduite en poudre!
(Clitandre I.5)

No less truthful and much more agreeable is the calm which follows the storm:

L'haleine manque aux vents, et la force à l'orage:
Les éclairs, indignés d'être éteints par les eaux
En ont tari la source et séché les ruisseaux
and the sun drying on the branches the rain

and the little birds peering from their places of refuge make a charming picture of reviving nature:
"Et déjà le soleil de ses rayons couvre
Sur ses mortes rameaux le reste de la pluie.
Au lieu du bruit affreux des foudres de rochers
Les petits oisillons, encor demi cachés" (Chénier 225)
Of more trifling character are allusions to the weather:
"J'ai peur de m'enrhumer au froid qui continue (La Suivante 129)
Le temps est assez doux, et je la vois paraître
En de semblables nuits souvent à la fenêtre: (La Suite 1384)
Physical geography appears in allusions to the African deserts.
"Et leurs vastes déserts en sont de bonnes marques:
Ces grands sables qu'à peine on passe sans horreur" (L'Ill. Com. [illegible])

More attention is given to the sea: the shipwrecked sailor abandoned to its waves or the calm which follows the storm:
"... pareil aux matelots
Qu'un naufrage abandonne à la merci des flots" [illegible]

– sur les bords de la Seine contemplant les beautés (Médée 310)
Rivers are frequently named or designated indirectly, especially the Seine which occurs frequently in the comedies:

Je vous vois, de ce pas, jeter dans la rivière (L'Ill. com. [illegible])

Hill sides, slight elevations or even mountains form part of the landscape:

Ils ont vu tout cela de sur une éminence. (La Suite 1118)

The various forms of vegetation are not often found. The hunting scenes of Clitandre give occasion for casual mention of the woods, the intertwined branches or again the especial tree, as the elm: elsewhere we find reference to foliage, the effect of rain on the branches and to flowers which adorn the banquet room:

… bouquets de jasmin, de grenade, et d'orange (Le Menteur 274)

Animals.

Passing from the lower forms of creation to the higher Corneille pays but little attention to animals. They appear in the hunting and pastoral sketches given in Clitandre or in the outfit of the [illegible] in Mélite and

horsemen; the usual outfit of the chase.

> La mente de mes chiens
> N'a chassé que mes biens
> Les dessus mes chevaux se ruinaient à la course
> Et mes oiseaux au bout d'un an ou deux
> M'ont fait léger comme eux. Misc. tome VII 6 ed.

Other references to animals occur in proverbs in figures of speech, as the comparison of a hero to a lion, or again in direct uses, as the little birds reassuring themselves after the storm — seen above or the exposure of infants to the beasts of the wilderness seen in Don Sanche.

Man & The People.

Rising another step from the dumb creature to man Corneille presents a wide and varied field of observation. His subject is the human race in its struggles for supremacy or its search for amusement. But the human race meant to him the higher classes of society.

By birth, by instinct, by education in slight contact with the mass of mankind, the characters of his stage are royal personages, the gentry or at the most the servants of the gentry.
The people with him scarcely exists and the part that it plays in the few allusions which he makes is not a flattering one.
In Don Sanche he discusses the blood of the people which is formed from mud, is obscure and mean, as would be that of a fisherman:

Mais ce sang que le ciel n'a formé que de boue (46).
Je suis fils d'un pêcheur, mais non pas d'un infâme:
La bassesse du sang ne va pas jusqu'à l'âme; (1664).

The people is stupid, unjust, unreasonable:
×× le peuple stupide (Horace 1711) – ×× un peuple sans raison (Pulchérie 1551) – ×× peuple ingrat (Œdipe 627) –
looks only at the outside, is easily duped.
– Le peuple qui voit tout seulement par l'écorce (Horace 1559)
– Éblouissons le peuple ×× (Pulchérie 1555).
faultfinding, fickle and desiring ever something new:

- [illegible] à censurer ceux qui lui font la loi (Nicomède 770)
- Sa voix tumultueuse assez souvent fait bruit;
Mais un moment l'élève, un moment le détruit; ([illegible] 1183)
- Ces hommes du commun tiennent mal leurs promesses (Nicomède 1047)
- Et comme il est ardent après la nouveauté, (Pertharite [illegible])

From the people a mob is easily formed which administers justice for itself wrongfully:
Un grand peuple [illegible] ne veut pas qu'on le croie (Don Sanche 1582)
- [illegible] commence lui même à se faire raison. (Nicomède 1505)
- Mais ce n'est pas au peuple à se faire justice: ([illegible] 16[illegible])
and by shedding blood becomes blood thirsty:
- Le premier sang versé rend sa fureur plus forte; (Nicomède 1576)

Yet virtue can purify the soul of the meanest and fit subjects for the highest stations of princes:
- Que le ciel du sang le plus vil tire une âme si belle
Et forme une vertu qui n'a lustre que d'elle (Don Sanche 1565)
- Car il vient quelquefois du milieu des [illegible]
Des sujets en nos cours qui valent bien des princes; (Suréna 39[illegible])

No less unfavorable is the view that Corneille takes of the various classes into which

the people as a whole is despised.
The peasant appears in but one play and in that he is only a gentleman in disguise. He is however addressed by those on whom the disguise imposes as a menial, seen in the use of the pronoun tu, and surprise is shown at the wit of one in so low a rank: — pour un tel esprit ta naissance est trop vile,
Ta race de villageois qui l'habit et ... (Clitandre 871).
The workmen require constant oversight.
— Ces gens-là ne font rien, s'il n'on n'a l'œil sur eux. (La Suivante 211).
Servants are vulgar souls constantly demanding presents, aiming at gain and betraying the interests of their masters for gifts which others make to them. This trait is peculiarly true of the first comedies and is defended by Cliton later on in Le Menteur:

— Ces âmes du commun n'ont pour but que l'argent. (Menteur 6)
— A force de présents et d'infâmes pratiques.
Son mauvais caractère corrompt les domestiques. (Célidée 1512)
Dans le besoin d'honneur qui n'est que de prendre (Le Menteur 1231)

Of a higher grade is evidently the juror, taken from among the people. His loyalty and self-respect render him incorruptible:

— Monsieur jusqu'à présent j'ai vécu sans reproche. Sut. [illegible]

When he hesitates it is rather through love than through bribes:

— .. pour se faire riche et pour me posséder, (L'Ill. 1087).

Again there are those who willingly surrender their trust for the offered wealth:

— Que déjà quelque argent m'en a fait la raison; (La Veuve 1654).

— Un peu d'argent fait tout chez les gens de sa sorte. (La Suite 1651).

Body-servants are likewise placed above the level of the common people: thus they incur the hatred of the latter and street feuds are the result:

— Comme à Lyon le peuple aime fort les laquais,
Et leur donne souvent de dangereux paquets. (La Suite 1507–8).

Lackeys are also seen as instruments in the hands of their employer used for his private vengeance or as objects on which he can vent his spleen:

— J'ai chez moi des valets à mon commandement,

[illegible] n'a point fait l'esprit de faire des bravades
Répondront de la main à ses commandes. ([illegible])

— Mais surtout ses valets peuvent bien marcher droit:
Malheureux le premier qui fâchera son maître! (La Suite 81[illegible])

The coachman is mentioned as remarkable for his inclination to gossip:

— Puisque c'est un cocher, il aime à discourir. (Le Menteur 104[illegible])

A squire has the unusual knowledge of reading and writing.

— Moi que depuis dix ans il tient à son service
D'écrire comme lui j'ai trouvé l'artifice (Clit. 1[illegible])

A step higher in the scale is held by the valet the confidential servant who shares the intimate thoughts of [illegible] master and aids him in all his social movements. The type of the character down to the time of Regnard is thus set by Corneille and particularly in Clitandre, seen in Le Menteur and La Suite du Menteur. There he is represented as adroit, comic, sometimes impertinent, now assisting, now [illegible] patronizing his master who claims to be in the most more-

secret terms with him:
- Mais à toi de mon coeur l'unique secrétaire,
à toi, de mes secrets le grand dépositaire
Je ne célerai rien puisque j'l'ai promis. (Le Menteur II 2955).
- Il se rend familier avec tous mes amis,
Mêle partout son mot, xx (La Suite du M.)

Before the type had been firmly fixed we find in earlier plays the same general traits:
- Pour être son valet, je vous trouve honnête homme;
- Je vous tiens fort suspect de quelque haute adresse. (L. V. Com. 1380 75)
Yet here we find him trying to rise above his station; feature which does not seem in the later plays:
- Parce qu'il est aimable il fait le petit dieu,
Et ne veut s'adresser qu'aux filles de bon lieu. (L. Ill. Com.
The fact that the valet in this comedy is a gentleman in disguise may alter the particular treatment of Corneille. The valet wore the livery of his master:
- Et sitôt qu'ils ont vu mon habit rouge et vert... (Suite 1511)

Somewhat the same position has the heroine's at

tendant - the nurse in the earliest comedies, the ladys maid in others, the soubrette in still a third division. — The nurse is not an attractive personage. Advanced in years, without the disinterestedness of her mistress, she abounds in proverbs, in meditations on the past, and gains what profit she can from the present, even to the point of betraying her supposed ward. — seen in La Veuve.

Of different cast are her successors in the order of plays. — The lady's maid of La Galerie du Palais marks the transition. Still elderly, deceitful and accepting bribes she is yet a personality which demands more respect from strangers and formally takes leave of the indefinite position held by the nurse to emerge in the next play La Suivante as the lasting type of the soubrette. Here again however there is uncertainty at first on the part of Corneille. The soubrette of La Suivante goes too far in freeing herself from the condition of a menial. She becomes almost a rival of

mistress and the constant reminder of her inferior position made necessary by her ambition do not add to the attractiveness of the part:

- Quelques puissants appas que possède Amarante,
Je trouve après tout ce n'est qu'une suivante. (La Suivante 9 10).
- Il voudroit pour m'aimer que j'eusse d'autres charmes
Que l'éclat de mon sang mieux soutenu de biens
Ne fût point ravalé par le rang que je tiens. (La S. 302 259)
- Aux filles de ma sorte il suffit de la foi:
Réservez vos présents pour quelque autre que moi. (La S. 771 85)

In the subsequent comedies the character becomes fixed. Youthful, witty, alluring, the soubrette remains the confidant of the heroine without aspiring to displace her:

- Je ne suis que servante: et qu'est-il que valet? (La Ille Com 615).
- Que je voudrois l'aimer si j'étois demoiselle. (La Suite 392)

There is a slight reference to the social condition of other classes of the people and which appear to be above servants. Dorante is told that having become such a byword about town as the

success of the character in Le Menteur should [illegible] [illegible] to many in Paris:

- Vous ne trouveriez pas la fille d'un Sueur
Pas celle d'un recors, pas d'un cabaret même.
(La Suite 910 ff).

The political views of Corneille have been already discussed at length in various general and special studies and will receive here but passing mention. Holding the opinions above exposed on the nature and characteristics of the people he necessarily is decidedly antagonistic to popular forms of government. The discourse addressed by Cinna to Augustus (Cinna 507 ff) gives the substance of the doctrine of Corneille:

- Mais quand le peuple est maître, on n'agit qu'en tumulte.
(Cinna 509)
Le pire des États, c'est l'État populaire. (Cinna 521).

Yet this view is immediately tempered by the reflection that the form of administration differs according to the climate or region and according to the nature of the people:

- J'ose dire, Seigneur, que par tous les climats
Ne sont pas bien reçus toutes sortes d'États;
Chaque peuple a le sien conforme à sa nature. (Cinna 555)

In later years the opposition of Corneille to an elective form of a limited monarchy is hardly less determined:

- Ce prétexte flatteur de la cause publique xxxx
Tournera bien des yeux vers cette politique
Qui met chacun en droit de régner à son tour. (Agésilas 1145ff)

The Ruling Classes.

Even less is found in Corneille concerning the higher ranks of society than concerning the lower. There is a confusion of noble sentiments and noble birth which often renders obscure the particular class of persons which is designated. In other passages the reference to nobility of blood is unmistakable:

Il se dit gentilhomme, et riche [illegible]

Thus high rank placed before the eyes of the whole

world is [illegible] as well to ancestors as to posterity:
- Les grands en leur amour n'est jamais de mot: [illegible]
It is held accountable to its ancestors and also to posterity for the purity of the blood it has received:
- J'en dois compte aux aïeux dont il est hérité,
À toute leur famille, à la postérité. (Don Sanche [illegible])

In somewhat the same way there exists between honorable people of lower rank a kind of sympathy:
- Entre les gens de coeur il suffit de se voir.
Par un effort secret de quelque sympathie
L'un à l'autre aussitôt un certain noeud les lie: (La Suite 806-8).

On both noble and honorable people are certain qualities incumbent: merit acquires what blood gives and vice loses what is given by birth:
- Où le sang a manqué si la vertu l'acquiert,
Où le sang l'a donné, le vice aussi le perd. (Le Menteur 1511-2)

So honor is the most precious trait of the noble minded:
- Si le ciel en naissant ne m'a fait grand seigneur,
Il m'a fait le coeur ferme et sensible à l'honneur: (La Suite 59-60).

- Auprès de mon honneur, rien ne m'est précieux. (Le Cid 1.28.

Courtesy, liberality and especially magnanimity are enjoined. in great esteem is one held:

- J'ai une âme noble, et grande, et magnanime. (La Suite 6.7)

- La générosité suit la belle naissance;
La pitié l'accompagne et la reconnaissance. Héraclius 160[illegible]

Accordingly the suspicion of ingratitude disquiets the man of honour:

- Et tout homme d'honneur n'est qu'en inquiétude,
Pouvant être suspect de quelque ingratitude. La Suite, 1.1

The great whether in rank or in character have the keenest perception of merit:

- C'est aux rois, c'est aux grands, c'est aux esprits bien faits,
À voir la vertu pleine en ses moindres effets. (Horace 1717 8).

The great are also superior to adverse fortune or to the station in which accident may place them for they demand always account from themselves:

- Dans mon sort ravalé je sais vivre en princesse: Théodore [illegible].
- Ma valeur est ma race, et mon bras est mon père. (Don Sanche 2.31).

For pride is not always characteristic of great

minds:

- L'orgueil n'est pas toujours la marque des grands cœurs. (Suréna 46[illegible]

though limited between those of high station is slow to pass away. The scrupulousness as to means employed in reaching their goal is not always observed:

- La haine entre les grands se calme rarement: ([illegible] gun. 31[illegible]).
- Seroit-il d'un grand cœur de chercher à périr,
  Quand il voit une porte ouverte
  A régner avec gloire aux dépens d'un soupir! (Agésilas 1621-[illegible]).

The sacredness of the word of a gentleman, the constant obligation which he holds to truthfulness is strongly shown in the serious parts of le Menteur. After the pranks and deceits of Dorante have held undisputed sway the greater part of the play, Géronte, the soul of honor, sternly calls to mind his son in the celebrated passage: Êtes-vous gentilhomme? (Act V s[illegible]) and formally repudiates his claims to noble blood — an imitation rather of the Spanish but an imitation which Corneille endues with more energy than did the origi-

nul:

- Qui se dit gentilhomme et ment comme tu fais, Il ment quand il le dit, et ne le fut jamais. (Le Menteur 1578)

In the upper classes of society the differences of position are indicated sometimes obscurely, more frequently with precision; the distinction between the middle class and the lower nobility:

- Il n'est dans tout Poitiers bourgeois ni gentilhomme (Le Menteur 1445)

the respectable position held by the magistrate in honor and in wealth:

- Il est homme de robe, adroit et retenu;
Dix mille écus de rente en font le revenu. (Le Menteur 1027 8)

and which places them often ahead of the nobility, - as seen in the complaint of the ruined gentleman Misc. Poeme VII 25-34.-

The country gentry appear to be the target for the pleasantry of the urban; they are punctilious:
Ces nobles de province y sont un peu fâcheux. (Le Menteur 1248.)
another passage indicates perhaps disdain:
- Depuis que j'ai quitté le séjour de Bretagne

Sous [illegible] see le [illegible] de campagne [illegible].

In Oedipe Thésée is accused wrongly of choosing other than princesses of the blood:

Et qu'il veuille en ma cour, au mépris de mes filles,
Honorer de sa main de communes familles. (Oedipe [illegible]

Elsewhere difference in rank is indefinite as that which exists between Floramie and Cl[illegible] to the prejudice of the former in La Suivante, and between the poet and his lady in Misc. Poems LXI.

Dwellings.

One is somewhat surprised to find in Corneille any definite description of the shelter of man. Not only do doors, windows, [illegible] rooms and [illegible] doors appear in the regular action of the plays but stairs are used and the Matamore is found ca[illegible] [illegible]en in the wood room:

— xx la peur l'enfermoit dans la chambre aux fagots.
(L'Illusion. 1160).

An amusing description is given of the rapacity of the heirs of a man who take the house itself by assault:

[illegible] ne pardonnent pas même au plomb des gouttières

Et ce sera beaucoup si vous trouvez chez vous
Quand vous y rentrerez, deux pans et quatre clous. (cite 768.)

More available is the opportunity afforded by the boasting of the Matamore and which Corneille improves to enumerate the materials of a house in a list which the most indefatigable searchers after technical terms in the present prevailing school of French novelists would scarcely extend:

- Dès demain tout à l'heure ardoises et gouttières,
Faîtes, lattes, chevrons, montants, courbes, filières,
Entretoises, sommiers, colonnes, soliveaux,
Pannes, soles, appuis, jambages, traveteaux,
Portes, grilles, verrous, serrures, tuiles, pierre,
Plomb, fer, plâtre, ciment, peinture, marbre, verre,
Caves, puits, cours, perrons, salles, chambres, greniers,
Offices, cabinets, terrasses, escaliers. (L'Ill. Com. 749-56)

– The Individual. –

The plays of Corneille which bear on the life of the time contain almost no well defined character. They are comedies of manners where the plot

occupy the leading place and force the other [illegible] into the background. The portraitures are conventional; distinctive traits are lacking. No good an opportunity for delineation as is afforded by the leading personage in La Veuve is neglected.
This defect in Corneille is not inherent in his talent — instance the new part introduced by him, that of the soubrette. Rather was it inseparable from comedy as he found it, burlesque and coarse, relying on buffoonery to provoke the laugh, or from the Spanish plays which he so successfully imitated. It is in these imitations alone that we find the nearest approach to a well [illegible] individuality. Dorante and Cliton are at least tangible beings. — Dorante the boaster, the beau who seeks to shake off the dust of the law school, pretending to be a daring soldier, an ardent lover, endeavoring by cross [illegible] to outstrip his falsehoods, is not far from being a reality. The valet Cliton, aid and abettor of his master, sly and bold, now amazed at the extravagant tales of Dorante, now even duped

[illegible] is the genuine inventor of Figaro. He wrote also the upright and intelligent [illegible], who believes his son as honest [illegible], earns deep-felt sympathy, when deceived and the deception laid bare [illegible] his chagrin and indignation (Le Menteur Act V sc. 2 & 5).

A study of these later comedies leads to the natural reflection that had Corneille been earlier acquainted with the foreign [illegible] his comedy would have gained greatly in the treatment of the personages. Especially would he have sought to develope and define from the beginning the features of the soubrette the product of his own intelligence. Such unfortunately was not the case and the spectator remains confused in the presence of the uncertainty and fluctuations of Amarante.

That this criticism is true only of the lighter works of Corneille is seen by the tragedies and [illegible] comedies where the distinctive traits of higher [illegible]ings and passions stand out in bold relief and where the dramatist has formed some of the most enduring characters of the stage. The difference is therefore

not a difference of ability at various periods of life: it is a difference of tradition. To describe the individual of his time in any other than a casual manner never entered his head. What the individual thought of the life that passed on by him, his views of his fellow-men, of his domestic relations, of the state, of religion — the latter to be sure tabooed subjects at that day — is likewise scantily indicated by Corneille.

Heredity.

The references to the influence of heredity are few but conclusive as regards the opinions of Corneille on the subject. Its physical effects on the external appearance are seen in the words of Antiochus concerning his mother.

- Lorsque dans ses forfaits sur nos fronts imprimés
Je vois les traits honteux dont nous sommes formés. (Rodo[gune] 71)

The moral bequest to the character is discussed in the passage already alluded to (Le Menteur Act V sc 3) and in which Dorante assumes he has necessarily his father's traits is rebuked by Geronte (Le Menteur 1501-28).

The mental traits handed down by succeeding generations is revealed in still a third passage. Lyse, the soubrette of La Suite du Menteur, in an interesting allusion to the great vogue of the novel of D'Urfé claims to be a descendant of Celadon and Astrée and as a proof she adds:

- Aurois-je tant d'esprit, si cela n'étoit point?
D'où viendroit cette adresse à faire vos messages,
A jouer avec vous, de si bons personnages,
Ce trésor de lumière et de vivacité,
Que d'un sang amoureux que j'ai d'eux hérité? (La Suite 1248 ff)

The Family.

The tendency of mankind to group itself by families is considered in Corneille only on the side of family affection. This affection he affirms in many places to be instinctive natural. He calls it "the voice of nature" (La Place R. 5): Phocas led on by false instinct believes Heraclius his son even after the repeated denials of the latter:

- Car enfin c'est vers toi que penche la nature. Herac-

while the true feeling of Carlos still turns to the affection of a son in spite of his [illegible]ce; for

- « amour se confondait avecque la nature (Don Sanche [illegible]

This natural trait of the human race is further-more justified by Corneille in person when, in a poem to Louis XIV on his return from Flanders in 1667, he calls to mind the services of his sons in the wars:

- Le sang prend malgré nous quelquefois son moment.
D'un père pour ses fils l'amour est legitime; (Poésies LXV - III 94-5 etc).

From family affection comes the desire for de-scendants and perhaps also from family pride:

- Avant qu'être au hasard qu'un autre bras t'immole,
Je veux dans ma maison avoir qui m'en console;
Je veux qu'un petit-fils puisse y tenir ton rang,
Soutenir ma vieillesse, et réparer mon sang. (Le Menteur 585-).

The tragedy of Médée gives especial prominence to the affection of the parents for their children. To revenge herself on Jason by striking at his deepest and strongest affections Medea slays her boys [illegible] a mother's love and, in the end, revenge [illegible] the

sway over the maternal instinct:
- Je vous perds, mes enf[illegible]; mais j'aurai moins de peine
S'il est vrai vous verra [illegible] (Médée 1356-7).

Elsewhere the mother appears in better light, however inhuman she may be towards her children
- Une larme d'un fils peut amollir sa haine. (Rodogune 724)

Her ambition for her daughters, whom [illegible] necessarily superior to the children of others, is shown:
- [illegible] vanité qu'en toutes les familles
On voit si naturelle aux mères pour leurs filles ([illegible] 1504).

The love of the father for the son is seen in the action of Le Menteur. There Géronte, though duped and chagrined by Dorante, pardons finally the latter:
- Je veux encore un coup montrer un cœur de père (Le Menteur 1586)
yet also assures him that his affection will yield to his honour should it again be outraged by Dorante.

Also the Magie of L'Illusion Comique is motived by this relation of father and son. The father whose excessive severity had driven his son from home has sought him over many lands with the

grief and vain repentance and at last [illegible] the magician to restore to him the staff of his declining years.

- Je croyais le dompter à force de punir
Et ma sévérité ne fit que le bannir. (L'Ill. com. [illegible])
- Donne enfin quelque borne à mes regrets cuisants
Rends-moi l'unique appui de mes débiles ans. (L'Ill. com. [illegible])

This affection is also no less active in the case of a supposed child where long intimacy has fostered a mutual love: the meeting of Carlos and the fisherman in Don Sanche:

- On n'entend que soupirs: "Ah! mon fils! - Ah! mon père! (Don Sanche 1578)

Or again the father's love stands in the way of justice and excuses the son otherwise a criminal:

- Si je n'étais son père, il serait criminel:
Il doit son innocence à l'amour paternel. (Nicomède [illegible])

Equally great is the love of the father for his daughter, seen again in Médée exemplified by the affection of Créon for Créuse: he refuses to be separated from her in his old age and when

[illegible] in the same death he regrets not his own fate but [illegible] fresh youth. (Médée 1069-? and 1389-?) And therefore in a later play we are not surprised to see a father oppose the marriage of a daughter through jealousy of the claims of a new family:

- Je sais que l'union d'un époux à ma fille
De mon sang et du sien forme une autre famille,
Et que si de moi-même elle fait quelque part,
Cette part de moi-même a ses destins à part. (La Toison d'Or 1056-9).

The affection of the children for their parents exists as well though it is not so [illegible]ed in Corneille. Thus Eurydice does not welcome a royal marriage for:

- Pleine de son pays, pleine de ses parents,
Il lui passe en l'esprit cent chagrins différents. (Suréna 415-6).

The love of a son for the mother does not antagonize love for his bride:

- La nature et l'amour ont leurs droits séparés:
L'un n'ôte point à l'autre une âme qu'il possède. ([illegible] -6).

So is reverence and affection for the father to be preserved at all cost of earthly honors.

– Et je renonce aux noms de comte et de marquis
Avec bien plus d'honneur qu'aux sentiments de fils.
Rien n'en peut effacer le sacré caractère. D. S. [?] 1618

Decidedly comic is the line of Dorante when he finds his escapades constantly hampered by the interest inspired by his falsehoods to his honest father:

Et qu'un père incommode un homme de mon âge! (Menteur [?] 1081).

Still less is seen the mutual love of children of the same parents. The brother appears rather as the protector, guardian or even tyrant of the sister. She is the servant for services due to him:

– Et vois ce que tu dois à qui te sauve un père. (La Suite 544 [?]).

Or the selfishness of the brother goes so far as to promise her in marriage in order to gain his own ends: thus Florame in La Suivante offers Florise to the aged Géraste in exchange for his daughter Daphnis. (La Suivante Act III Sc 1.)

In striking contrast is the conduct of the [illegible] toward the brother. Willing to sacrifice herself for him, she endeavours in La Place Royale to further his interest so far as it is in her power:

[illegible] qu'il me supplante, une sœur me cajole;
Elle me tient les mains cependant qu'il me vole. (La Pl. R. 6 73)

and the delightful scene (La Pl. R. I sc 2) in which she [illegible] to revive his spirits by her sprightly gayety and ends by recounting his sorrows:

- Confesse, ont-ils [illegible] pourvoi qu'ils ont eu?
Ne sens-tu point déjà ton âme un peu [illegible] gaie? (v. 162)

—

A reverse to this picture is found in the words of Titus who declares to Domitian that indeed, [illegible] is most virulent between those nearest in kin:

[illegible] ennemis sont moins haïs qu'un frère. (Tite et Bér. I 384)

and in the traditional hatred which the step mother bears to the son of the former wife

which forms an essential element in the plot of Nicomède; Arsinoé accuses Nicomède before Prusias:

Il n'a fait qu'obéir à la haine ordinaire
Qu'imprime à ses pareils le nom de belle-mère.

The Fatherland.

The love for ones native country which must have been peculiarly weak in the France of the seventeenth century owing to the civil wars and internal discords on the one hand and on the other to the concentration of all civic duties in submission to an absolute monarch has few references in Corneille apart from the plays drawn from the history of Rome. — In Horace we see everywhere enjoined the love of country as the first duty of the citizen, to which all other affections must be sacrificed. Also in Cinna the good of the state is constantly put forward as the motive of the action though in reality the weak hearted hero knows no state when he sees it elsewhere than in the will of Emilie. — The same holds true of this sentiment in

La [illegible] [illegible] whose [illegible] [illegible] its [illegible] [illegible] chuttoca [illegible] and offers its soft climate [illegible] the reward of their finished labors. Yet at times we think we hear the voice of Corneille:

— x x. [illegible] de la patrie

Pour qui vont les grands cœurs jusqu'à l'idolâtrie (Sertorius) for the refrain of the Girondin hymn: Mourir pour la patrie, c'est le sort le plus beau le plus digne d'envie expresses nothing grander than its prototype:

Mourir pour sa patrie est un sort plein d'appas (Œdipe 62), if indeed it be not proven a direct descendant.

This view of the profound patriotism of [illegible] is borne out by the references to France and the French found in Attila and probably also to the glory of Louis XIV:

– Qu'un peu toute la terre en recevra des lois,
Ou tremblera du moins au nom de [illegible] (1. 956)

A genuine touch is the defense of the local beauties of Lyons:

– [illegible] [illegible] eux du pays pour comme toi je [illegible]
([illegible] 273)

Friendship

The love for man [illegible] which exists independently of family and national ties has its rightful place in the works of Corneille. — His attitude to this trait is however changed in later years or, more strictly, he laments the decadence of friendship and gravely meditates on Pylades and Orestes who longed only to sacrifice themselves:

— Mais de pareils efforts ne sont plus en usage,
Un grand coeur les dédaigne, et le siècle a changé: (Suite [illegible] 26)

Friendship begins [illegible] and binds succeeding generations together in ever increasing [illegible]:

— Et presque entre ses bras j'ai passé mon enfance;
Là son fils pareil d'âge et de condition
[illegible] avec moi d'étroite affection. (L'Ill. Com. 480).

Thus the friend watches over his confidence, considers his honor his own, yields to him even the object of his secret love as does Seleucus in Rodogune [illegible] feels abundantly rewarded for

[illegible] sacrifice.

Un ami tel que lui n'est [illegible]
page 16.

The devotion of a friend knows no limits: he looks on himself as ever present aid, he shares in his sorrows and triumphs and protects the reputation of the friend.

- J'en ai fait mon ami ! [illegible] fut à sa gloire (Vauquelin 81)

Pain is pleasure to him in this service:

- Et que la peine est douce à qui sert ses amis. (La Place R. 720).

and he would perform it even at the risk of his life though the recipient be ever so unworthy.

- As is Celadon in La Veuve:

Lui quand il a promis, il meurt ou il n'effectue. (La Veuve 811).

Friendship is not possible unless entire and unreserving. Good friends have no secrets for each other and mutual confidence must be complete.

- La confidence avec un bon ami

Jamais sans l'offenser ne s'exerce à demi. (La Veuve 91-2)

- Yet there is also the dark side to this feature. Self sometimes asserts itself and excludes all interest in others:

- Chacun est son affaire et son meilleur ami. Mélite.
Likewise friendship is not always proof against love. The doctrine is boldly proclaimed that where love is born friendship dies even though the rival be a brother. A throne can be yielded while love stubbornly resists surrender.

- Notre vieille union ne fait qu'aigrir mon âme,
Et mon amitié meurt voyant naître sa flamme (La Gal. du P. 1121-2).
- Et toute amitié meurt où naissent de tels feux. (La Suivante 204).
- L'amour, l'amour doit vaincre et la triste amitié
Ne doit être à tous deux qu'un objet de pitié.
Un grand cœur cède un trône et le cède avec gloire: (Rodogune 1495).

- The Physical Man.

Corneille is not blind to the external appearance or even the beauty of his fellow men. Though the descriptions of persons are few and these far from being complete (La Veuve 57ss & Pl. Com 81ss etc. Œdipe 1457ss) we find many allusions which render [illegible] life like the various personages in his plays. He shows himself most sensible to physical gifts when

these are attended by corresponding traits of character, of mind, of family or of possessions:

- Parlez de ses attraits, élevez son mérite,
Sa grâce, son esprit, sa naissance, son bien; (La Gal. du P. 6-7).

- Examinez sa taille et sa mine et son air (Le Menteur 91.)

- S'il est charmant en lui, sa grâce, son maintien... (La Suite 81)
Elle a tout l'esprit, la taille, le maintien,
Le visage attrayant et la façon modeste. (La Suite 1901).

The contrary also holds true:

- Ce n'est qu'une idole mouvante;
Ses yeux sont sans vigueur, sa bouche sans appas: (La Pl. R. 467.

In the analysis of the particular features or points of beauty we see that the complexion with Corneille is an important point. All his heroines described are pink and white, are compared to roses and lilies: the men are ruddy:

- Ce ne sont que lis et roses pour son teint: (La Veuve 51.

- Le teint plus coloré xx (La Suite 374).

With advancing years the color fades and beauty dies:

- Puisque mon teint se fane et ma beauté se passe. (L'Ill. Com. 1110).

a black complexion is that of a rascal, and in the part of La Comédie des Tuileries assigned to Corneille is found a fine defense of the use of cosmetics:

- Quand la nature manque, il la faut corriger. (v. 252).

The hair when mentioned is light - à le poil plus blond. (La Suite 331); a middle aged man is represented as bald with grayish hair:

- Chauve sur le devant, mêlé sur le derrière, (Oedipe 1463)

The face is oval - le visage plus rond (La Suite 334) and mild in its expression and delicate in features:

- les traits délicats (L'Ill. Com. 779) - voit on des traits plus doux? (La Suite 761).

Again the rascal has a sinister face - la mine basse, farouche; (Oedipe 1458). -

Tears detract from comeliness:

- Pensez-vous que pleurer et trahir vos appas (L'Ill. Com. 1079).

The forehead is open - Le front assez ouvert (Oedipe 1463) - that of the rascal has a scar - Le front cicatrisé (Oedipe 1458).

The eyes are generally bright and keen, like

-sus:

- Ses yeux [illegible] sont autant de [illegible] (Veuve 327)
- Voit-on des yeux plus vifs! xx (La Suite 767).
  xxl'oeil perçant x (Oedipe 1465) — or also mild as:
  [illegible] doux (L'Ill. Com 779).

The vassal, however, is squint-eyed: le regard [illegible] peu louche (Oedipe 1457).

The bust is firm and round, as even the plastic line:
- L'enflure de son sein, un double petit monde (La Veuve 253)

The form is often mentioned but without distinctive epithets as good or small.

The best description of an individual, which is in deed itself but a hasty outline is that of the [illegible] magician in L'Illusion Comique:

- Regardez le marcher: ce visage si paré xx
  N'a sauvé toutefois des ravages du temps
  Qu'un peu d'os et de nerfs qu'ont de[illegible] cent ans
  Son corps malgré son âge, a les forces robustes,
  Le mouvement facile et les démarches justes:
  Des ressorts inconnus agitent le vieillard.

Il faut de bons yeux pour les miracles de l'art. [illegible]

"There are exceptions to a beautiful mind in a beautiful body and Corneille is aware of them. We see a fair presence but how are we assured that the soul corresponds to the body?":

Le dehors paroît mal en ces miroirs flatteurs;
Les visages souvent sont de doux imposteurs: (Le Menteur 402 8).

And here again the same trait in a satirical allusion to the professional rogues of Paris who dress and appear gentlemen: the ancestors of the chevaliers d'industrie:

Connoît-on à l'habit aujourd'hui la canaille,
Et n'est-il point, Monsieur, à Paris de filous
Et de taille et de mine aussi bonnes que vous? (La Suite 124).

Besides the pictures of Parisian society, in which the young of either sex appear almost exclusively, no period of life save that of old age is considered by Corneille. In proportion to his own advancing years does his attention seem drawn

to the literature on this subject. The poet, in general so objective in the treatment of humanity, has weaved into his portions more of his own thoughts and reflexions. It may indeed be affirmed that at times he himself speaks through his characters. Martian the old senator in Pulchérie× the whole play of Sertorius, which might fitly have as subordinate title The old man as lover, are abundant proofs that the attention of Corneille was for some time fixed on this subject. Did not various poems also support this view as Misc. Poem VIII and IX. - The personal element and the [illegible] apology are there evident as nowhere [illegible] -

In direct opposition to these passages stands his treatment of senile passion in the earlier play of La Suivante. Géraste receives no word of encouragement rather is he a butt and [illegible] passion regarded as extraordinary and contrary to the law of things:

- Deux fois [illegible] ordre commun se renverse en un jour:
Un jeune amant s'attache aux lois de l'avarice

×Likewise the opinion of [illegible] I [illegible]

Et se mettant pour lui seul [illegible] de quinze, [illegible] six
ante 1000 ff.

The same view of the amorous old man is seen in the part played by Aegée in Médée who, after being laughed at and supplanted by his young rival sums up his bitterness in the supreme wish:

Et pour dernier malheur, qu'il ait le sort d'Aegée,
Et devienne à mon âge amoureux, comme moi! (Médée 120 ff.)

A third and less direct argument of the first position of Corneille in reference to old men in love is furnished by the play of Nicomède. Prusias vacillating and weak in the hands of Arsinoé, a figure of comedy, ridiculous in his conduct has been not inaptly compared by Voltaire to the Malade imaginaire of Molière. (see Act IV sc 1).

This entire change on the [illegible] of Corneille in a matter in which he took such decided position, now against now for can hardly be otherwise explained than as a profound [illegible] which the author himself experienced in his [illegible] years. The conclusion to which we have been thus [illegible]

Aside from this distinctive element the part of the old man in [illegible] is merely traditional. — In the comedies we have the typical Géronte who concerns himself mainly in checking the youthful spirits of his son & in securing for his daughter a good match see La Galerie du Palais. In the tragedies the spirit is the same [illegible] exercised in different directions consequent on the nature of the plot. — as Don Diègue in Le Cid

— The old woman is presented only in the [illegible] of Mélite and is both comic and vulgar. —

— Life of the time.

Of Corneille as observer of the life of the seventeenth century of the general relations of men to one another of questions of public interest of [illegible] of society in the narrow sense, his [illegible] writings give abundant evidence. Among his odes, ballads, sonnets and other poetical productions no less than two — Misc. Poems XXIX, XXXII — and probably a third XVI are in praise of Louis XIII; two III and XXVIII re-

fer to Richelieu; one XXI to Mazarin while x[illegible] XIV is the theme of a much greater number as well as of the prologs to Andromède and La Toison d'Or. — The remainder are for the most part addressed to well known personages in the literary or dramatic world. All contain material which has been used in the biography of the author and which aid the verification of the various results reached from the study of the plays. In the latter are found both direct and indirect references to current life; direct mainly in the comedies of manners; the indirect which indicate often the reflexions of Corneille himself are seen also in the tragedies. —

The scene of the comedies is generally placed at Paris: La Suite du Menteur is definitely located at Lyons; L'Illusion Comique in Touraine; [illegible] Clitandre is uncertain but in the country.

The longest and most detailed sketch of the life of any particular character is found related of Clindor in L'Illusion Comique (Act I Sc. 3) What a sort of this

[illegible] may be used as typical of a man of the [illegible] who lived in the lowest circles of society to [illegible] by [illegible]. Having run away from his home in the country on account of his father's severity as we have seen, he takes with him money enough for one day only. In order to reach Paris he is forced to sell quack remedies for the fever and headache, to tell fortunes and [illegible] he finally arrives at Paris where he joins the army of poverty stricken educated wanderers.
"Là comme on vit d'esprit il en vécut aussi: (v.172).
He becomes at first public writer in the cloister of St Innocent, then notary's clerk. Tired of the [illegible] he returns to nomad life; exhibits a monkey at the fair of St Germain, writes songs for the street singers of the Pont Neuf.
— Son style fut après de plus beaux ornements: (v.17[illegible]) and he risked even novels [illegible] jokes for the higher comedians. He then returns to quackery afterward again to the court of law where he becomes solicitor. At last weary of so many [illegible] trades he leaves Paris goes to Bordeaux and [illegible] there deliberating his next step

is taken into the service of a [illegible] [illegible], changes his name and became both the agent and domestic of his master. The above is evidently a [illegible] picture of certain sides of the world of the time. – So it is characteristic of the youth of that day to lead a life of pleasure or of love. The student is not devoted to his work, as Dnaute who made the best of Poitiers:

– x à Poitiers j'ai vécu comme vit la jeunesse;
J'étois en ces lieux là de beaucoup de métiers: (Le Menteur 89)
– A la fin j'ai quitté la robe pour l'épée: xx
Et j'ai fait banqueroute à ce fatras de lois. (Le Menteur 141)

and later in life he suddenly disappears on the eve of his marriage to save himself from the burden of a family. Those thus abandoned ascribe it to his youth.

xx "Il est jeune, il veut voir le pays (adieu)

The favorite journey is to Italy whether for distraction or for pleasure. – xx comme l'Italie

– m'a diverti le cœur [illegible] ma mélancolie. (La Suivante [illegible])
– L'argent me fait [illegible] [illegible] [illegible]

and perhaps also with the notion of [illegible] [illegible]

from the page)

- Vous êtes amenée du voyage de ... s. (Suite ...

- By various references in La Suite du Menteur we learn that the diligence route from Paris to Italy passed over Lyons (v. 81, 1031).

- Amusements -

Society finds recreation in various games at cards where a present to a lady is often disguised as a wager:

- " un pari exprès au jeu sur présent déguisé (La Menteur 91.

Corneille has the liberty of discharging his debts by means of a sonnet addressed to the winner (Poés Div XLVI). and includes the gambler among his types ruined or unsuccessful (Poés Div. VII 1. end).

Sports alluded to in proverbial expressions are tennis:

- " je garderai les balles (La V R 566) - and fencing, which latter amusement must have been much more universal in good society than at a later period in order to have furnished terms not out of place in the mouth of certain of the heroines:

- Tu vas sortir de garde, et perdre tes mesures. (Le Menteur 111

- et vous savez bien qu'il ne se rompt [illegible] (1285).

Hunting was no less then than now a favorite diversion much of Clitandre is devoted to scenes of the chase and in the poems we see the noble mind of the sport. (Poés. Div. VII 36-40. S.C. 11).

- Story telling at a public inn with verses celebrating the quality of the repast and written in charcoal on the wall especially appeals to the indolent temperament which seeks to withdraw from the fashionable world, though excessive indulgence gradually forms the tippler: (Poés. Div. I 80 90 & VII 69 92).

Certain social customs are likewise indicated: the usage of the time that allows the owner of an estate to assume a second name, which yet seems to be regarded as questionable:

- C'est un abus commun qu'autorise l'usage. (Le Ment. 1-)

and the almost obsolete custom of saluting by a kiss the lady to whom one was presented, that has left a slight trace in the decorum of Alcippe:

- M'en donner la [illegible] et deux baisers en gage. (Le Menteur 31)

The retiring to a convent of a woman disappointed in love or repentant over faults committed is alluded to in Clitandre and discussed to some extent in the case of Angélique in La Place Royale. Corneille seems to consider it an expedient of doubtful value when it is conceived through chagrin:

– Mais un dépit d'amour n'en est pas bien la [illegible],
Et l'on court grand hasard d'un cuisant repentir
De se voir en prison sans espoir d'en sortir. (La Pl. R. 1757)

Elopements are signalled in the course of La Place Royale and L'Illusion Comique.

Abductions are seen in La Place Royale, act IV. sc. [illegible] and in greater detail in La Veuve, where many lines foreshadow certain passages in Le Capitaine Fracasse of Théophile Gautier. The preparations are made with skill; the nurse is bribed: she introduces the abductors into the garden by indicating to them a false [illegible]: a carriage at hand brings the victim into the house lent by a friend: the nurse gives a false scent and the abductors quickly return to avert suspicion from

Among magistrates a natural tendency of Corneille is towards the indulgence of magistrates — the profession of his father and his son. In the progress of Le Menteur Dorante, who has studied law at Poitiers, enumerates the authorities: (S. P. 251)

-Je sais le Code entier avec les Authentiques,
Le Digeste nouveau, le vieux, l'Infortiat,
Ce qu'en a dit Jason, Balde, Accurse, Alciat!.. (Le Menteur 126 81.)

Still law-suits are not recommended.

Vienne encore un procès, et je suis achevé! (Le Menteur 224

and the [illegible] is ruined by them:

-Les procès m'ont gâté, Monsieur; je m'en repens [illegible] VIII [illegible]

Unlike Molière Corneille has no mention of physicians; quack remedies as we have seen above offend a precarious employment and "sympathetic powder" which excited so much curiosity a few years later is mentioned first among French writers by Corneille:

-Ne t'a-t-on parlé d'une source de vie
Que nomment nos guerriers poudre de sympathie?
On en voit tous les jours des effets étonnants. Le Menteur

seen tangible in Corneille when we close with the virtues and vices of the time [illegible] result in the purpose of the work not to flatter, but but comedy in [illegible] itself even to the charge of immorality. In the whole virtue is rewarded and vice is punished though in no didactic way. That Corneille was a fervent and devout Christian is seen in the choice of his subject for translation, in his letters and in the tragedies of Polyeucte and Theodore written with the religious argument plainly in view. In the latter we find a distinct profession of faith.

Ce Dieu ne peut pas connaît tout entend tout:
Il remplit l'univers de l'un à l'autre bout:
Sa grandeur est sans borne ainsi que sans exemple

But in the comedies no attempt is made to set forth religious doctrine. What is true here mention of the divine is other than incidental. The tragedy of Philandre which represents in many respects the sentence of the time [illegible] orthodox conception of faith

[illegible]
[illegible]
Si mille affreux tonneaux [illegible]
Mon âme [illegible] sont [illegible]
Il [illegible] enchanté [illegible]
Ils rongent l'innocence au delà de l'espé[illegible]

— An examination of the plays of Corneille with reference to the particular vice of avarice with which we are, without much doubt, justly charged by trade in comparison to our accusers. Outside the question of maintaining those who are eager for riches are invariably domestics: the misers in the earlier comedies, the attendants in the later [illegible] [illegible] as avarice likewise as we have seen (P 47-8) it is a trait applied to old age. Luxury is seen in the latter [illegible] the evil results of riches:

Étant riche on méprise assez communément
Des belles qualités le solide ornement,
Et d'un luxe [illegible] la richesse suivie
Souvent par l'abondance aux vices nous convie.

The [illegible] practical in society finds expression in [illegible] [illegible] [illegible]. [illegible] regrets the decadence of the age [illegible] the [illegible] [illegible].

Du moins sur la plupart: que le siècle [illegible] bien dissimuler [illegible] la vertu [illegible] (Coulanges)

The remedy that the poet advises is the philosophy of indifference: live while we live:-

— × × Laissons courir le temps
et malgré ses abus, vivons toujours contents. (Coulanges [illegible])

It is to be noted that this view belongs to the youth and not to the old age of C[illegible]ille.

Another cause of regret was the loosening of the marriage tie on the part of husbands. The times had changed and while the wife was expected to keep faith the glory of the husband was in the number of his infidelities. See what the present [illegible] in certain circles of French society — [illegible]

Que l'hymen ne les [illegible] plus [illegible]:
Leur gloire a son brillant et ses règles à part:
Qui la vôtre se perd [illegible] la leur est sans hasard: × ×

x [illegible] d'un galant homme est [illegible] 136

[illegible]

The writings of Corneille reveal the insufficient protection of person and property and the venality of the officers of the law in the first half of the seventeenth century. The criminal classes appear in public with complete effrontery [illegible] the professional [illegible] [illegible] là donc ici, faute de bien justice.

Qui se dira les amis en un seul trafic! (A 1107)

The highways are not safe for travellers: Le chemin est mal sûr (Le Menteur 271). The cities of the provinces are not free from highwaymen and the lost, drunkards who meet among themselves with perfect license (La Suite del Menteur IV i 5-7). Yet Lyons is less dangerous than Paris during the night. Cliton refuses the company of Dorante — [illegible] qu'à Paris vous aviez besoin de moi Mais je crains [illegible] vieux [illegible] (La Suite I 156).

The police are not less to be avoided than the marauders: they do their duty in the hope of plunder and where the prisoner [illegible] no money:

-tre suivant du [illegible] le moment [illegible],
Mais argent fait pour eux le [illegible] criminel [illegible]
Likewise the prisoner may place [illegible] little [illegible]
expense is maintained [illegible]
the Monteur [illegible] permitted [illegible] and the [illegible]
debtors and themselves [illegible]
[illegible] to enter and depart as those who [illegible]
ter in prison and those who bring presents [illegible]
tives. — The prisoners have their dinners in common
are allowed free [illegible] to the open air, are treated in
special case with great care and can [illegible] receive company
to supper:
Un ami [illegible] de [illegible] comme en votre maison: p. [illegible].
— Je vais chercher du monde à souper avec moi, p. [illegible].
The civil authorities are also open to [illegible];
whether of money or friends or of relatives:
— Ah! Monsieur, sans argent est-il [illegible]!
C'est bien, mais dans ces [illegible]
Et comme il est [illegible]
[illegible]

Therefore the party wronged should find compensation [illegible] little weight in the preservation of the quality
- [illegible] était el [illegible] peut peu considéré.
[illegible] que l'homme [illegible] ne l'a [illegible]
Yet certain formalities are necessary to satisfy the [illegible] ter of the [illegible] but should be given [illegible] the personal [illegible] unity of [illegible] [illegible] itt [illegible] and certain other formalities should be observed which we [illegible] perhaps by [illegible] to display his legal [illegible]
- De coucher pour la forme un moment en prison,
Et m'en est sur le-champ rendu quelque raison.
In the same form of [illegible] individuals to [illegible] often referred in given the office of justice who aspiring to a higher position in the [illegible] may [illegible] be [illegible] his means (See Div. VI. [illegible]).
In view of the above citations on the observance of law the offer of Don Sanche to avenge Chimène [illegible] on account of the slowness of justice is easily understood.
- [illegible] de [illegible]
[illegible] [illegible] le crime [illegible] [illegible] [illegible]

In the same way, the dignity of the prince or the commune prisons that the power of state in the execution was employed towards Criminals. (Ordonnances vol. IV p. 60?).
Other allusions but very casual and indefinite to the progress of justice are found, and the execution of the criminal. (Le Ill. Cons. 1261 ??).

Parisian Life.

If we transport the general life of France to the particular scene of Paris we find in Rabelais a remarkable miller's description and far more lively descriptions.
What was true of the society and customs of the capital was doubtless equally true of the manners of the nation at large, although perhaps less developed in the provinces; Paris therefore is rather a central point of investigation than a distinct field.
Two comedies, in particular, were written to suit the taste of the Parisians and to tickle their local conceit, La Galerie du Palais and La Place Royale.
Their success was due to the fact that ... for the first time ... upon the stage the ... of

life of the city and the most frequented places of fashion following. In "Galerie du Palais" and the place of action among the [illegible] shops. [illegible] were the shop-keepers and their customers. We find there the book seller the [illegible] dealer, the linen draper at their counters discussing with one another the articles most in fashion (act I sc. 4): the new book, the silk neck-handkerchief so popular that: ce qu'on en vend [illegible] au jour (v. 80) — conceals the use of cosmetics: un plus grand lustre [illegible] tenir (v. 84) and brings so many customers as to demand removal to a larger shop.

As it is the bookseller that attract the attention and criticism of the buyer: — L'ouvrage en est confus, [illegible] que l'invention de rien n'est agréable [illegible]

Further on in the play the same scenes come again. A quarrel between the linen draper and [illegible] draper [illegible] accuse each other of encroachment on their respective counters (act IV sc. 12). The [illegible] of the [illegible] of [illegible] and other scenes [illegible] is found in act IV sc. [illegible]. the price of [illegible] is stated in a fixed price. — [illegible]

Contient de seaux d'eau, c'est ne marcher tout [illegible]

The practice of giving [illegible] in order to [illegible] the notice of the [illegible] is not [illegible] puts [illegible] et pour l'amour de vous, je m'en [illegible] un peu plus. [illegible] is practice strongly blamed by the [illegible] who [illegible] of drive an honest trade.

- Et je m'en allais point avec une jeunesse
[illegible] qui m'aide à tromper sa maîtresse [illegible]

The favorable reception accorded to La Galerie du Palais determined the writing of La Place Royale, but besides revealing to the audience the fashionable world of the time it contains no distinctive features.

Notions of the street scenes of Paris are [illegible] gained from these comedies. While La Place Royale was given over to the world of society, the Pont Neuf, the great artery of the city connecting with wide causeways the right and left banks of the Seine and [illegible] in the populous [illegible] of la Cité, remained [illegible] favored by the crowd, who there found [illegible] at the hands of street vendors, comic singers, and

strolling actors. [illegible] [illegible] [illegible]

[illegible] that the stage was often set. It was

on the [illegible] grouped around the Samaritaine, a fountain

built on the bridge, that the young [illegible] had tried his

hand at [illegible]: et l'essai de sa veine

Enrichit les chanteurs de la Samaritaine. [illegible] 17[illegible].

So great was the popular favor for the bridge and its

[illegible] that the street singers of the present day are

still called pont-neufs after the place where many of

their predecessors gained publicity.

Another use of the [illegible] [illegible] the Pont Neuf, the cross-

en field on thieves and black legs who drew thither

by the crowd, robbed and assaulted with full

impunity: compare again the Capitaine Fracasse.

- [illegible] [illegible] [illegible] [illegible] [illegible]

Chacun s'expose au prix [illegible] [illegible] [illegible]

[illegible] the river is held the fair [illegible] [illegible] [illegible]

[illegible] alluded to above p. [illegible].

[illegible] [illegible] [illegible] of the city [illegible] [illegible]

[illegible] the [illegible] the [illegible] [illegible] or more

definite [illegible] – [illegible].

[illegible] logé vers la Croix du [illegible]

Likewise many buildings have kept their [illegible] most of all the [illegible] Palais – the cloister of St [illegible]. [illegible] head quarter for public writers (1571) – the Hotel de Bourgogne the popular play house of the [illegible]:

- Nous cômes fuse ensemble à l'hôtel de Bourgogne [illegible] [illegible]

[illegible] the walls – the castle of Bicêtre a [illegible] scene of duels:

- Et que nous l'attendions au château de Bicêtre. ([illegible] 1.05)

The favorite walk of the society of the time is the garden of the Tuileries.

Mais [illegible] nous [illegible] le [illegible] Tuileries,

Le prix du beau monde et [illegible] galanteries. Le Menteur 56.

The Paris of today [illegible] founded its [illegible] foundation on the side of the faubourg St Germain it was spreading into the country while Richelieu had advanced the line of demarcation toward the North West [illegible] the construction of the Palais Royal then known as the Palais [illegible] Card[illegible] nal:

Paris voit tous les jours de ces métamorphoses
Dans tout le Pré-aux-Clercs tu verras mêmes choses.
Et l'univers entier ne peut rien voir d'égal
Aux superbes dehors du Palais-Cardinal. (Le Menteur [illegible] 561)

The excessive eulogy of the palace which follows and especially of its inmates:

Que tous ses habitants sont des dieux ou des rois. (v. 564)

may serve as an aid in the date of the play. M. Marty-Laveaux in his Notice on the letters of Corneille (Vol. X [illegible]) takes the letter of [illegible] ([illegible]) written Dec. 12th 1642 to prove that the date ([illegible]) assigned to Le Menteur and given by himself in the notice (Vol IV p. 117) is too late by perhaps a year. He therefore would prefer 1643 as the date of Le Menteur, to 1644. [illegible] must not have accepted the preference of the editor. Yet should the date be set at 1643 and the indications offered by M. [illegible] be exact we are led to think that they can be trusted only so far as the public performance of the play was concerned and as regards its composition. Richelieu who died the 4th December 1642 was already [illegible] with

[illegible] by the great dramatist, Le Cid. That the writer had not forgotten this tribute is shown by the [illegible] composed at the death of the cardinal:

– Qu'on parle mal ou bien du fameux cardinal
Ma prose ni mes vers n'en diront jamais rien:
Il m'a fait trop de bien pour en dire du mal,
Il m'a fait trop de mal pour en dire du bien. (Oeu. Div. XXVIII)

And yet he could have written this passage after the death of Richelieu! – Nor did the sympathies of the audience demand this praise. Richelieu was not to be loved by the [illegible] classes or those who would form the audience of the time. – A still stronger proof of the feeling of Corneille towards Richelieu is found in the sonnet on the death of Louis XIII: after extolling the monarch he alludes to the dominance of the minister and though Louis was the most just of kings:

– Son règne fut pourtant celui de l'injustice (Oeu. Div. XXIX 8).

This was because Louis was a slave to Richelieu and [illegible] his [illegible] [illegible] the [illegible].

[illegible]

Que fais ne dans les tombe [illegible] grace a ses [illegible]

Another indication though slight is that in the edition of 1660 Corneille had changed the verse 560 to:

[illegible] les dehors [illegible] le Palais Royal. and that title he had probably come back to the old reading. - This indication could be used against our argument did not the verse of the edition 1644 be evidently a substitution out of keeping with the other lines of the passage.

Our conclusion is, therefore, that this portion of Le Menteur at least was written before the death of Richelieu and was destined to flatter him and win his favor.-

Already Paris was the point of interest to the French and the center of the national aspiration. - The student returning from his [illegible] finds the air very agreeable and regrets the time spent at school. He exaggerates the refinement and the intelligence of the Parisians depreciates the provincial society which he has known at Poitiers, remarks as in Paris:

La diverse façon de parler et d'agir [illegible]

In the rest of France one takes what one can get:

- Mais il faut à Paris bien d'autres qualités:
On ne s'éblouit point de ces fausses clartés (Le M.)

Paris is already the paradise of ladies:

- Où les dames, dit-on, est le vrai paradis. (La Suite du M.)

the women there are more beautiful than those of the provinces: - Vos dames de Paris vous appellent nos belles:
Nos provinces font voir en cent lieux d'aussi belles. (La Suite 1662)

Riches are there in abundance but what is more attractive than riches is given in the remarkable statement:

- Les maris y sont bons, et les femmes maîtresses. (La Suite du M.)

- Corneille fond as we have seen of giving both sides of the subject here also reminds his audience that not only the best of France but also the worst resort to the capital:

- Paris est un grand lieu plein de marchands mêlés. (Le Menteur)

Tricksters and simpletons exist there as well as honest and clever people. It has the scum as it has the cream of the nation:

- Et dans toute la France il est fort peu d'endroits
Dont il n'ait le rebut aussi bien que le choix. (Le Menteur)

The lack of intimate intercourse among the inhabitants precludes a just estimate of their respective worth and renders, from the encouragement it offers to the [illegible] much imposition and shoddy in society.

The social assemblies of the Parisians are distinguished both [illegible] liberal appearance and intelligence of the guests:

- Avec tant de beautés, et tant de tons exquis.

Je ne vis jamais [illegible] ne me tiendrât à rire. (La Veuve [illegible])

To be well received by the ladies the beaux must conform to the taste of the time. No student is wanted, rude with the recent life of the university:

- C'est un homme tout neuf: [illegible] (La Veuve [illegible])

- Comme il est malaisé qu'aux royaumes du Code

On apprenne à se faire un visage à la mode. (Le Menteur I.10)

Nor does the lady consider it a high compliment to be told: "J'applaudis à vos beautés

[illegible] nouveau venu des universités. (Le Menteur [illegible])

Rather does she show her favor to the warrior fresh from the plains of Germany, running over with [illegible], and rather and [illegible] military terms, [illegible]

[illegible]

- C'est tel [illegible] de former d'un semblable [illegible].

[illegible] [illegible] [illegible] et [illegible] [illegible].

So the man of the world who is not at the same time a man of war must supply this gap in his vocabulary as best he can perhaps by reading the [illegible]: – dans une gazette [illegible] ce langage [illegible].

He must use technical terms, relate some defeat [illegible] but claim to be a witness of all the fights which he has [illegible] about [illegible] dreamed them:

- [illegible] tout de Paris, [illegible] à tout village [illegible].

The amusements prevalent in Parisian society have no distinctive features. Balls are common and serve also as [illegible] as a means of making conquest:

- [illegible] (... 886).

- Je [illegible] [illegible] aux [illegible].

Dinners [illegible], [illegible] gatherings [illegible] and [illegible] form part of the [illegible] beauty.

- [illegible]

[illegible] Plinton [illegible] part of the [illegible] centres about a water party which Dumont pretends to have given. [illegible] the return [illegible] the [illegible] [illegible] the evening is [illegible] and affords a [illegible] of the [illegible] of the time. [illegible] in the [illegible], of which we served as the banquet hall and the remaining four as band stands for as many different kinds of instruments, were employed in this affair. The music formed an accompaniment to a banquet of many courses: [illegible] were made followed and the entertainment concluded with a ball [illegible].

The ordinary [illegible] of general interest were [illegible] by [illegible] and visits made in the course of [illegible] in the afternoon.

[illegible] une heure au plus tard [illegible]
- [illegible] ne [illegible]
[illegible] veux-je le mal à vos [illegible] visites [illegible] 6 7 [illegible]
- De nuit incognito je rends quelques visites [illegible]

Promenade [illegible] [illegible] the garden of the [illegible] the [illegible]

aux Clercs [illegible] [illegible] but also the [illegible] [illegible]
[illegible] a garden where the [illegible] eyes planted with [illegible]
* for a partial substitute for the more extended walks.
"Plaisir [illegible] [illegible], venant à ses amours,
[illegible] dans un jardin fait trois ou quatre tours [illegible]
– Allons dans le jardin faire deux tours d'allée [illegible]
[illegible] 8.
Chance encounters in the street are also a means of
gallantry or acquaintance employed especially by lovers:
– Il faut bien du loisir rencontrer sa maîtresse.
[illegible] d'occasions s'offrent aux amoureux. (La Veuve 101.)
The street salute, raising the hat should also be
accompanied by a greeting among well bred people:
Et cela messied fort à des hommes de cour
De n'accompagner pas leur salut d'un bonjour. (La Gal. du P.
1. 2).
At home the lady receives the customary homage:
– Venez à ce départ faire lui mes baisemains (La Gal. du P.
[illegible]).
The society of Paris is, as Corneille has viewed
it, not composed of [illegible] [illegible] [illegible] [illegible] [illegible]
The dull and the [illegible] [illegible] also [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible]

- Elle seule l'expose au désastre au plus d'elle.
Il trouve la force d'une arête éternelle. [illegible]
- Musée c'est un [illegible] [illegible] pour le [illegible]:
Il parle [illegible] [illegible] [illegible] jamais [illegible] [illegible] 37180

Or again the victim takes revenge with [illegible] more detail.

Que son humeur est vaine et qu'il fait [illegible]!
Que son [illegible] est pâle avec ses [illegible]!
Qu'on est [illegible] de ses [illegible]! [illegible] 12855

Accordingly various methods are employed to get rid of them: the servant intervenes in the midst of a conversation with some counterfeit message. Friends are denied to afford a respite; excuses are invented to conceal a retreat and as a last resource [illegible] is [illegible]:

[illegible] un peu de migraine [illegible] [illegible]
[illegible]

He finds also the young men indifferent [illegible] in his [illegible] he returns to the contemplation of self. He [illegible] the [illegible] of society not to expend vain [illegible] in [illegible]

to [illegible] the [illegible] with their bright [illegible]
[illegible] son [illegible] que mon âme
[illegible] fort curieux [illegible] astronomie.

The allusions which Corneille makes to the topics discussed in the social intercourse of the Parisians contain little that is worthy of note. The [illegible] small talk was carried on [illegible] at [illegible] [illegible] or [illegible] in private [illegible] and what ever might come to the gossiping ear of the public.
Flattery played a not inconsiderable part in the conversation between persons of opposite sex. Occasionally the poet shows some impatience with the frivolous talk which he heard: [illegible] [illegible] to Daphnis:
- Je crois que nos discours iront d'un pas égal,
Sans donner sur le thème [illegible] [illegible]
[illegible] an extensive list of topics [illegible] [illegible] in La Suivante.
[illegible] [illegible] at a ball is not represented [illegible]
the [illegible] [illegible] and the [illegible] [illegible],
[illegible] in love and [illegible] [illegible] the [illegible]
[illegible] between city and country and [illegible] the [illegible]

[illegible] [illegible] of [illegible] seeing
... charges à présent n'est pas [illegible]
[illegible] peut [illegible]

While there is ... not ... that ... frightened ...
this ... another passage of ... [illegible]
dull and empty gossip and the ... [illegible]
nonchalance: — Le joli passe-temps
D'être auprès d'une dame et causer du beau temps
Lui jurer que Paris est toujours plein de fange,
Qu'un certain parfumeur vend de fort bonne eau d'ange,
Qu'un cavalier regarde un autre de travers
Que dans la comédie on dit d'assez bons vers,
Qu'Aglante avec Philis dans un mois se marie.
— Dien:

The dress of the day is shown especially in the Galerie du Palais in the scene already alluded to (Act I sc. ... act. IV sc. ...). Hoods, kerchiefs, collars ... for women; gloves, baldrics, ribbons, silk stockings, beaver hats for men. Clermise the auxiliaries of a [illegible] lace.

- [illegible] [illegible], [illegible] [illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] me [illegible] [illegible] [illegible] [illegible]
[illegible] and maps are mentioned; the locket containing a miniature and worn attached to a ribbon around the neck; in particular to be noticed is the mirror, a hand glass attached to the belt and which was a prevailing custom in the seventeenth century. The reference to this is more obvious in stage direction than in the text.

[illegible]. [illegible] vous dit encor [illegible] que [illegible] a [illegible] [illegible]
C'est dedans mon cristal que je les étudie; [illegible]

Likewise the lover [illegible] a mirror:

- Allez au cabinet me querir un miroir.
[illegible] ni laissez les clefs autour de [illegible] [illegible] [illegible]
ante [illegible]

We find also the custom of wearing mourning:

- Ces tristes vêtements, où je lis mon malheur [illegible]
[illegible] crêpes, [illegible] [illegible] [illegible] [illegible]
and evidently the band of a gown attached to it.

- [illegible] [illegible] [illegible], si tu veux [illegible] [illegible] [illegible] [illegible]
In the matter of [illegible] as well as in [illegible] [illegible]

tion of nobility and peasant ... causes the latter ... looked down on the inhabitants of the country — "C'est n'est guère bon, ma foi, que pour la campagne." (Md. dut. II)

What has been said above of public order in general can be applied to Paris to an even greater extent. The attack on the Pont Neuf (P. 66) has a companion piece in L'Illusion Comique (Act III sc. 11) where a private citizen at the head of his servants boldly attacks his rival and is killed by him. The condition of the city at night is also shown:

"A Paris et de nuit, une telle beauté,
Suivant un homme seul, est mal en sûreté." (La Suite ... 1011)

Moral questions.

I have seen in the works of Corneille opinions expressed on subjects which relate directly to private or public morality.

The love of his comedies, while a great advance on that of their predecessors, is still in many points uncertain and vague. A study of the same ... compared with the ... that ... a great

change in purity of diction with the advancing years and experience is traceable. Passages of stiff and perfect(ly) as the rarest of Terence's, of [illegible] 1030 [illegible] these [illegible] one either cut down to single lines [illegible] in expression or suppressed alto-gether. Yet that which was possible with the form of thought was not equally so with the characters [illegible]. The attention is particularly drawn to the women of certain of the plays. There seems to exist for the unmarried women of the comedies complete liberty in social intercourse. They receive visits, compliments, attentions and banter with their admirers with [illegible] unrestraint. Their freedom of action is extended to the public street. They walk together while [illegible] times and even make them [illegible] tion. Especially remarkable is their conversation which excels in femininity anything produced on the [illegible] stage where the fashionable and respectable world is represented [illegible] to the [illegible] of [illegible] and suppose the latter in that the [illegible] of [illegible]

[illegible] of [illegible] [illegible] [illegible] around the [illegible] education – There is [illegible] [illegible] of the [illegible] of Molière [illegible] [illegible] though not [illegible] young girl which [illegible] [illegible] traditional character of French society. The [illegible] [illegible] that the question of marriage [illegible] [illegible] the [illegible] self governed and without free [illegible] [illegible] [illegible] subjection to the will of the father the [illegible] the mother. The latter [illegible] [illegible] [illegible] [illegible] considering the [illegible] [illegible] of [illegible] is, the real condition of the young girl a condition which [illegible] with but slight modification in the French society of the present day. It is in this fashion that the young women of Corneille [illegible], therefore the [illegible] and manners of the time. The position must in general be considered as a compromise between the [illegible] of the [illegible] [illegible] and the [illegible] of real life but [illegible] though the protection of [illegible]. The novel of [illegible] [illegible] of [illegible] [illegible] a [illegible] representation of [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] [illegible]

training [illegible] that the influence [illegible] modified the character [illegible] could not change them to nothing.

The same influence of [illegible] tradition is seen in the [illegible] instances of [illegible] morality. There are few allusions of [illegible] and there are the [illegible] of a [illegible] in Le Menteur [illegible]. Yet a [illegible] case of marital infidelity is placed before the spectators [illegible] not [illegible] on the other hand [illegible] with married women which must exist from [illegible] [illegible].

Je [illegible] du meilleur [illegible] de mari. Le Menteur [illegible]

[illegible] de lui [illegible] mal (Le Menteur [illegible])

is strongly rebuked and at length.

[illegible] autant comme le [illegible].

[illegible] un [illegible] illégitime [illegible]

[illegible] lui [illegible] un fort mauvais [illegible]

[illegible] lui [illegible] l'honneur [illegible]

While Corneille exalts the influence of his [illegible] in favor of private and domestic virtue he is deficient [illegible] in a matter of open public morals. The

practice of the duel had very nearly [illegible] the record of the bad [illegible] and [illegible] of the time. The [illegible] [illegible] at once the activity [illegible] [illegible] [illegible] the innumerable executions ordered by Richelieu, [illegible] the beginning of the practice of [illegible] and not succeeded in [illegible] it. The position then [illegible] [illegible] on this subject is decidedly ambiguous. There is but one passage come to our notice in which he [illegible] [illegible] the practice:

L'honneur est dans les duels le plus heureux amant:
[illegible] [illegible] [illegible] d'une [illegible] si belle.
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
1682.

But his objections to the duel are not direct. He admits that the outcome is at best unsatisfactory: one is either killed or kills his opponent in which latter case he is compelled to exile himself and thus to lose the fruits of his victory.

– Le duel est [illegible] et [illegible] [illegible] [illegible] [illegible]
De sa [illegible] [illegible] [illegible] et [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

Vanité [illegible] [illegible] [illegible] [illegible] à [illegible] [illegible]

The [illegible] he [illegible] at [illegible] so dangerous [illegible]

[illegible] and [illegible] rather than rash decide the outcome of it:

Si il [illegible] est [illegible] à ces fâcheux remède ;

Sa valeur aux duels fait moins que sa prudence.

He therefore counsels prudence to [illegible] another [illegible] master of himself [illegible] to [illegible] it then to avenge himself if it is not in fact to surrender a certainty for that which is uncertain:

En amour, que Daphnis ne saurait dédaigner

[illegible] tout [illegible] [illegible] tout [illegible].

A more open opposition to the duel is indicated in the allusion to the objections of Théante, in La Suivante.

[illegible] edict made by [illegible] in the Place Royale.

La suite des duels ne fut jamais plaisante:

C'était ce qu'indiquait [illegible] disait Théante. [illegible]

A consideration of the known facts of the life of Corneille, his birth, his education, his profession, the strong religious convictions would [illegible]

and even to those born among the other modern tribes law abiding citizens who formed the support of Corneille. Admitting this supposition it must be the fear of his audience that caused him to shield his characters in the garb of ambiguity or even of contradiction. Corneille showed to the highest degree the desire of dramatists M. Henri Becque and perhaps M. Alexandre Dumas fils being excepted to please their clientage, and the clientage of Corneille was in great part the nobility and its adherents the very ones most given over to the duel. That this view of the case is probable is seen by the next from the statements made elsewhere in the works of our author. While the fear of his audience might refer to direct attacks on the customs of France in the seventeenth cent why transport the scene from France to Spain, the time from the lifetime of the spectators to the middle ages, substitute for the private the judicial duel and there is no longer cause for the dramatist to conceal his sentiments. Thus is the situation of

Le Cid. Corneille demands a philosophic reproof
Don Fernand [illegible] by the king:

Cette vieille coutume en ces lieux établie,
Sous couleur de punir un injuste attentat
Des meilleurs combattants affoiblit un État.
Souvent de cet abus le succès déplorable
Opprime l'innocent et soutient le coupable. v. 1405-9.

The condemnation of the practice is explicit. The principal argument used, the effect of the duel on the state was likewise the leading reason alleged in the edicts of Louis XIII against the duel. The second argument may well be ascribed to Corneille since we have already seen it in the comedies. Furthermore Don Fernand, forced to conform to usage against his will, permits the fight, but:

Pour témoigner à tous qu'à regret je permets
Un sanglant procédé qui ne me plut jamais,
De moi ni de ma cour il n'aura la présence. v. 1449

The justification of the duel which had already been given in Le Cid was grounded on the stern

of justice on account of which the [illegible] often gets off scot free.

Souffrir un [illegible] caractère [illegible] vengé par les armes.

Et qui en est plus sûr et plus prompte à punir [illegible]

That Corneille was opposed to duels in his later years is seen [illegible] his own [illegible] lines. In a poem addressed to the Dauphin on the occasion of his marriage among the benefits conferred on France by Louis XIV his edict against duels is enumerated.

– Par quelle rigueur [illegible] et [illegible] tendresse

La fureur des duels le sang de sa noblesse (Poés. Div. XCIII [illegible])

The duels fought in Corneille were generally without the presence of seconds. [illegible] in [illegible] Le Menteur brings in the chance of others than the principals. The passages occurring elsewhere the same practice is followed.

Nous devons seul à seul vider notre débat. Clitandre [illegible]

– Nous vidons sur le pré l'affaire sans témoins. Le Menteur

The accident of a third party just arriving at the conflict [illegible] the [illegible] Act V [illegible] Le Menteur [illegible]

Were [illegible] [illegible] [illegible] allowed?

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

who were fight after having challenged each other

- Ne laissons pas sans nous terminer ce combat:

Lorsque le Chevalier est homme de courage;

Il sera trop heureux qu'un même défi l'engage

Et s'acquitter vers lui d'un semblable devoir. [illegible]

- The practice of the seconds taking active part in the quarrel seems common at the time. See the famous duel of Bouteville Martin Histoire de France XI 256.

The interference of the civil authorities can be marked.

- Qu'on leur donne deux jours [illegible] des quartes à tous deux

Et qu'une main puissante arrête leur querelle. [illegible]

The [illegible] [illegible] [illegible] [illegible] not the [illegible] of [illegible] has already been mentioned [illegible].

Whatever may have been the cause of the criticism of Corneille in regard to the duel [illegible] [illegible] [illegible] being ambiguous when [illegible] were [illegible]ed.

In the [illegible] of [illegible] [illegible] [illegible] the [illegible] of the time

is very evident. He is the champion of the unassuming of the middle and lower classes, of that great middle class which forms the vast majority of Frenchmen and which absorbed in its own affairs and delighting in ease allows the political affairs of the nation to be managed by the extremists until its patience is exhausted.

Accordingly we find no reference to the evil side of war until the country drained of men and money demanded peace from her rulers.

The thirty Years War sustained by France with little real sacrifice was regarded rather as a pastime and as we have seen (P. [illegible]) to have participated in it was counted an advantage in Parisian society. The chief chansons of the reign of Louis XIII are often mentioned in passing and a couple touch upon the passage which refer to the conduct of soldiers quartered on the inhabitants:

Ainsi font deux soldats qui vont chez le bonhomme:
Quand l'un vient tout laver l'autre [illegible]
L'un jure comme un diable et l'autre [illegible]
[illegible]

The troubles of the Fronde were obviously to be avoided [illegible] the dramatist and Corneille makes no mention of them. Only much later and after the authority of the throne had become fully established do we find in [illegible] a passage which might have been suggested by the remembrance of those [illegible]

— Avez vous oublié cette grande maxime,
Que la guerre civile est le règne du crime. Sertorius

The period of foreign wars which followed the Fronde with the increasing misery of the people, in spite of extensive conquests brought on a protest in favor of peace from the mass of citizens that forced on the government the treaty of the Pyrenees. To this protest Corneille was not a stranger. Not in the [illegible] of the [illegible] brilliancy of the French successes he sees plainly the desolation of the country and the burdens of the people and lends the authority of his voice to the common demand of the nation. The occasion improved by him to express his views was that afforded by the marriage of Louis XIV with the Infanta of Spain

In honor of this event he prepared a spectacular play [illegible], in which he followed the practice of giving great importance in which the dialogue is given to various allegorical characters and among them France, Victory and Peace. The stage setting was ordered to show the pitiful condition of the country ravaged by war, (see the directions for the scenery of the first scene). The opening lines, by France addressed to Victory, celebrate the return of peace long desired. Victory is dear when purchased by the blood of children. The soldiers that go to the fight to protect the country when once they have become conquerors turn their arms back on her and punish her for her great happiness. Then follows the description which employed by Campistron in Tiridate (1691) was prohibited by the police:

À mesure tant de fois mes forces s'affoiblissent:
L'État est florissant mais les peuples gémissent;
Leurs membres décharnés courbés sous mes lauriers
Et la gloire du trône accable les sujets.

Such a view of France and battle [illegible]

have been very fatal to the kings [illegible] [illegible] to their complete overthrow

A few lines further on [illegible] [illegible] [illegible] [illegible] opinion, while asserting likewise that wars are for the benefit of the king to the detriment of the masses:

- Pour faire deux héros ils font cent malheureux;
Et ce dehors brillant que mon nom reçoit d'eux
M'éclaire à voir les maux qu'à ma gloire il attache
Le sang dont il m'épuise et les nerfs qu'il m'arrache.

Therefore addressing himself to the people he calls upon them to show their joy to the beneficent divinities: - Peuple fais voir ta joie à ces divinités
Qui vont tarir le cours de tes calamités (v. 161 21.

The condition of the country was indeed wretched. The inhabitant abandoned the fields wasted by fire:

- Je me lasse de voir mes villes désolées,
Mes habitants pillés, mes campagnes brûlées (v. [illegible]

The return of peace would bring back to the devastated land its primeval beauty. [illegible] [illegible] [illegible] [illegible]
Je rendrai leur beauté première (v. [illegible]

Under her auspices the arts and letters would flourish and the royal power would be affirmed in the subject which she would lead.

Adorable souhait des peuples gémissants,
Féconde source des travaux innocents,
Infatigable appui du pouvoir légitime
Qui dissipe le trouble et détruise le crime.
Protectrice des arts mère des beaux loisirs (? 1638).

This desire for peace remained always thruout the work of Corneille as when in later years he alludes to the rule of Louis XIV and the treaty of Nimeguen:

La paix, ce grand chef-d'oeuvre, en sa bonté suprême
Pour triomphe dernier triompha de lui même, (Ode à [illegible]
[illegible].

The subject of woman in the works of Corneille is here to be considered not as a character of the stage but rather as a member of society. How she is looked upon by our author and what position she holds [illegible] as seen in his writings.

In general there seem to be two distinct phases

in the opinions of Corneille on this subject.

The first and more favorable is that of his comedies and earlier tragedies: the second is found rather in his later works and may be considered as in the main unfavorable with a distrust and dislike that deepens as he advances in years. — An interesting question for investigation would be whether as a matter of fact the women introduced on to the stage by Corneille show a profound and comprehensive study of the qualities which belong to the sex. — Whatever might be the conclusion in regard to the tragedies it is quite plain that, so far as the comedies are concerned the larger share of the description is given to men. And this though many of these plays bear distinctively the names of women: Mélite, La Veuve, La Suivante. But Mélite represents only one passion and a feeble trait of that. Clarice of La Veuve has no distinctive traits while Amarante in La Suivante is both vain and envious seeking unmerited [illegible] and disputing with Daphnis the [illegible] which the latter deserves to retain. — Yet we can think

the French writers in one of the best scenes of French comedy and in which certain characteristics of the sex are skilfully and pleasantly sketched. A light touch but graceful. The two most successful delineations of women are to be found in [illegible] Lucinde and in Place Royale pictures. In the former [illegible] appears as the true type of the soubrette as formed by Molière and is perhaps the most vivacious personage of the comedies. In the latter and earlier play Phylis who plays but a subordinate part is far better treated than the heroine: she is endowed besides the conventional qualities, with a merry disposition and sisterly affection that render her character more sympathetic and restore into the natural [illegible].

In the other [illegible] of Corneille's collection the women fall back into shadowed conventional [illegible] [illegible] rather render them on the other hand more life and personality but without approaching the vigor necessary to place them in sufficient relief to the men.

Apart from the personages assigned to the [illegible]

of the stage is innate, partly attributable to the sex she possesses in France.

She finds in it the usual curiosity, the desire to love and also the passion for telling what is known:

— Un peu la réserve en ces occasions.

Mais tu meurs de savoir ce que nous en disions. (Le Cid.) du 1561

— Tu meurs moins de le conter plus que moi de l'apprendre (Le Cid.)

Woman possesses also to a high degree the gift of concealing her own sentiments:

Notre sexe a le don de tromper finement. (Molière ...)

but when she forces on herself silence of speech it is only by means of a supreme effort:

— Monsieur, quand une femme a le don de se taire

Elle a des qualités au dessus du vulgaire;

C'est un effort du ciel qu'on a peine à trouver. (Molière 209)

Her temperament is naturally mild, cheerful and gentle, her smile and tears united to many a duty

Et je vois aisément le sexe opposé à sa piété

Sa douceur naturelle et sa timidité! (Molière ...)

— Après avoir perdu sa douceur naturelle.

D'éprouver en partage une tendresse complète. ([illegible])

Thus modesty rules the feelings of the woman; it unites in common bond the daughter with the mother:

- Mais bien que la pudeur par des nœuds certains
  Attache de plus près les filles à leurs mères. ([illegible])

It restrains the outward expression of love while rendering an inward flame the stronger for the constraint employed:

- Quelle importune loi que cette modestie
  Par qui notre apparence en glace convertie
  Étouffe dans la bouche et nourrit dans le cœur
  Un feu dont la contrainte augmente la rigueur! (Lodoiska 505).

It yields however to the glow of passion and oversteps the boundaries of natural reserve:

- C'est en vain qu'en secret nos pudeurs s'en offensent,
  Que le sexe et la bienséance
  Osent me faire d'autres lois. (Psyché 1101).

Hence in the presence of woman man feels respect and the need of self control, admits her perfection and [illegible] interposes to save her from [illegible].

- [illegible]
Et ne pour le bien voir en a la confidence
[illegible] rend d'honneur [illegible]
- Mais elle fuirai du sexe épargne la bienséance: Theodore V.

Her reputation should be watched over by him and her honor kept free from all reproach. This Chimène demands of Don Rodrigue in Le Cid and Angélique of Alidor on the eve of elopement. the latter answers:
- J'avais pour votre honneur la même inquiétude. La Pl. R. 5. 1.

Then for in her intercourse with the world should she be on her guard and careful of her demeanor and conduct

- Une fille qui voit et que voit la jeunesse
Ne s'y doit gouverner qu'avec beaucoup d'adresse; (Mél. 1087-)

Corneille is so impressed with the natural deference paid to woman and the respect shown to her by all men that in Clitandre while finding it necessary to the plot to introduce Dorise disguised as a man he keeps the audience alive to the unnaturalness of her position by the outward aspects of Dorise:

- Quelle tête imparfaite eut songé à monter
Pour un sexe subtil tant de [illegible] de la bonté? [illegible]

While having these [illegible] other defects are also noticeable in the make up of woman and these defects Camille seems to delight in showing to a much greater extent.

He finds the typical woman weak, timid, vain, hesitating;
- Et ce sexe inhabile, de soi-même ennemi
Ne possède jamais la raison qu'à demi. ([illegible])
She has a strange disposition which when given is harsh instead of loving but more often is vacillating, capricious, contradictory and changeable even to be compared to the phases of the moon:
- Telle est l'humeur du sexe: il aime à contredire, [illegible]
Il veut, ne sait, [illegible] en ses affections ([illegible])
- Souvent leur folle humeur suit le cours de la lune. ([illegible])
Her fickleness is explained as the outgrowth of her weakness which is also responsible for the [illegible] to which her [illegible] spirit at times [illegible]:
- Sa faiblesse la force à devenir volage. ([illegible])

- Les âmes ne l'ont point sans l'avoir [illegible] bassesses

Et d'un sexe craintif descendent les foiblesses, [illegible]

And it is this same quality of a small soul that prompts her to deceive.

- La fourbe n'est le jeu que des petites âmes,

Et c'est là proprement le partage des femmes. (Nicomède 1276)

This attribute of meanness is an ever recurring characterization in Corneille in reference to levity:

- Le sang a peu de droits dans le sexe imbécile (Oedipe 25)

and in the reply of Camille to Attila the traits of the woman and of the princess are set forth: Je suis femme, et princesse,

Sans en avoir pourtant l'orgueil ni la foiblesse. (Attila 4 [illegible]).

Then in her revenge the weakness of the mind of [illegible] in relation [illegible]:

[illegible] Camille:

Elle est trop vengée quand il veut la pareille. (La Gal. du P. 11[illegible])

and revenge is particularly dear to the soul of the woman:

- Que la vengeance est douce à l'esprit d'une femme. (Cinna [illegible])

both to spite a rival and to avenge a [illegible] bitterness, though the [illegible] returned the tenderness

never can he take refuge or she seek refuge to be [illegible] within the bond nor the prison:

- Pourras-tu dans ton lit dormir en assurance?
Et refusera-t-elle à son ressentiment
Le fer ou le poison pour venger son amant?
Qu'est-ce qu'en sa fureur une femme ne fait? (Nicomède 1008)

Yet elsewhere we see that the first outburst of anger is the most powerful and that it gradually dies away:

- Le courroux d'une femme, impétueux d'abord,
Promet tout ce qu'il ose à son premier transport. (Clitandre 9.151).

The physical inferiority of woman to man is [illegible] considered at length, as this is also accompanied by a subordinate moral influence she should remember to keep her place and await, not anticipate:

- Et le sexe et le rang se doivent souvenir
Qu'il leur sied bien d'attendre, et non de prévenir;

and this she does with the proper spirit of [illegible] which is not affected by her dependence

- Je suis femme, et mon sexe accablé d'impuissance
Ne reçoit point d'affront par cette dépendance (Sophonisbe [illegible]).

Even in marriage [illegible] does not sell herself in the usual sense of the word but in accepting a husband is aware that it is also accepting a master:
– [illegible] tu sent en moi se [illegible] démentir:
Pour être souveraine il faut en assujettir. ([illegible])
So woman in a love match all the more subject to man – Il est toujours maître. (L'Allemagne 1857).
She feels herself at his mercy and in his presence can not be sure of her feelings:
Il est toujours aimable et je suis toujours femme;
Dans le pouvoir sur moi que ses regards ont eu,
Je n'ose m'assurer de toute ma vertu. (Polyeucte [illegible])
But when once a wife she can take her [illegible] place through the power which she possesses over the mind of her husband; instead of shaping herself after him in making the lover when he becomes the spouse the master, she endeavours to sway him, [illegible] in the case of the old man as Syphax in Sophonisbe, Prusias in Nicomède, with resistance and regret as in [illegible]:
– Quelle injustice aux Dieux d'abandonner aux femmes

Ils ensuite se fond sur les plus belles roses

A similar misfortune is the regret especially as the influence of women when affairs of state are affected:
- Les femmes, pour ainsi dire usurpent un empire
Que jamais un mari n'ose ne peut dédire. Cuttel...
- Une femme l'entraîne au fond de ses fiers. ...

Yet elsewhere he accepts it as a natural result of marriage and a perfectly legitimate aim which women can wield. Thus the influence of Pauline over Polyeucte is justified when after a long period of love making.

Les flambeaux de l'hymen viennent de s'allumer, ... in ... Théodore the invention by Placide which desires the aid of Marcelle ... of ... flavie through her power ... to entice:
- Mon père est ton époux et tu peux sur son âme
Ce que peut un mari doit pouvoir une femme;
In the comedies when the question of husband and wife comes up and the account ... of the husband's duty is given the wife argues against the false ... : ...

- Le dame ... seul d'une long ... femme
Aux mains vertueux est un illustre dame, ...
The relation of nature to woman general is set forth to a certain extent in the works of our author. It is asserted that for love both active and passive she is created: - Que le ciel n'a jamais
Que pour le doux emploi d'aimer et d'être aimée, as that to increase and excite love in her for any object opposition is the best means and to be preferred to open praise. The sense in La Veuve hints of the skill which the lover thinks, at best, doubtful:
J'ai su irriter sa flamme en la entretenant:
Mais l'épreuve, à mon goût, en est fort périlleuse. (V. 5 [illegible]
With the mobility of soul sensitiveness to love.
She is easily conquered by him who both loves and pleases her.
- Vous aimez, vous plaisez: c'est tout auprès des femmes:
C'est par là qu'on surprend, qu'on enlève leurs âmes [illegible]
The suitor therefore who is known to be sincere should be unfaltering in view of the cultured trial:

- Ôte-lui dextrement le voile des femmes.
Qui lui [illegible] le temps [illegible] ...
But he who is merely a flatterer is soon discerned and the prudential side of life appearing in the woman she is rejected for those who are in earnest:
- Mais je commence à voir que de tels cajoleurs
Ne font qu'effaroucher les âmes les meilleures, La Suite 189.
When once the love of woman is obtained she will [illegible] overlook and forgive even treason against her:
- Je vois mon méchant, et mon crime s'en est ma amie
- Et j'excuse un forfait dont j'adore l'auteur. [illegible] 1190 + 1194.
Among other features of woman alluded to in passing or more definitely, by Corneille the love of dress plays a prominent part. Not the attraction which is indicated in the [illegible] and which may pass [illegible] the ordinary topics of conversation but that passion and desire which constitutes part of the action in Médée and is made even a means of [illegible] of the plot where Creuse and her father are consumed by the [illegible] in its robes:
- La robe de Médée a donné dans mes yeux. V. 868.

So great is the wish of the niece that Creuse is led to an extravagant description, more fitting to a comedy than to classic tragedy: (See Medée 579 ff.)

- Pour moi, tout aussitôt que je l'en vis parée
Je ne fis plus d'état de la toison dorée. (v. 585-6).

and let all the treasures of the realm be sacrificed

Pourvu que cette robe et Jason soient à moi! (v. 59?).

Wholly belonging to comedy is the worldly wisdom of the mother who wishes her daughter to make a rich match; the aphorism that a quarrelsome woman is a bad neighbor:

- Qu'une femme hargneuse est un mauvais voisin! (La Gal. du P. 1408).

the attraction that the military has for the ladies:

- Que les filles de cœur aiment les gens d'épée! (l'Illusion ...).

And finally the state of mind of the girl verging already towards the spinster is treated in the most comic vein. The glorious title of maid she reflects is preserved after the change of years with something of its grace. Time is not a divinity to be defied and beauty can not be guarded too long without losing its former value:

Chaque moment d'attente ôte de notre prix
Et fille qui vieillit tombe dans le mépris.
C'est un nom glorieux qui se garde avec honte
Sa défaite est fâcheuse à moins que d'être prompte.
Le temps n'est pas un Dieu qu'elle puisse braver
Et son honneur se perd à le trop conserver. Le Menteur [illegible]

and then the conclusion follows that something is better than nothing whatever the something be:

Car quelque chose après tout vaut toujours mieux que rien; (v. 48)

Here we see Corneille not only humorous but satirical influenced to this trait by the Spanish model.

– Love.

The discussion of love occupies in Corneille both in his comedy and in his tragedy a large and important place. In this tendency do we see more than in any other the influence of the world around him. The conversation of the time in polite circles was on love. Love was indeed refined to gallantry which revived to a great extent the sophistries of the Troubadours and yet much was tempered and refined. Influenced by the general advance

in society and in the position of woman as well as the increase of education among the third estate the effect of which was to produce a far more numerous body of spectators and participants, in social and intimate intercourse than was that of the twelfth and thirteenth centuries. The spirit of the age led to the formation and growth of various literary clubs and reunions in which the topics in fashion were diligently discussed. Chief among these societies was the Hôtel de Rambouillet whose history is closely allied to the rise and progress of themes on love.

In the period represented by the comedies of Corneille the development of preciosity had not carried as yet the phraseology of passion to the limits ridiculed by Molière and the attention of writers has not consequently been given to this feature as seen in Corneille. That the latter was deeply affected by it is plain, though, in general, he does not appear to be consciously in sympathy with it.

There are two phases of his works in which the

topic of love receives especial attention. That pervading the Cid and confusing nearly all the comedies. The second beginning with Œdipe (1659). - Fontenelle seems likewise the reason for this attention. In the first period Corneille reflects the views of the time: love is the theme in society, the object of life, the occupation of the youth of whatever grade whether masters or servants.
- Ne parlez point d'amour! exclaims Alcidon in La Veuve (I. 5) and he disdains other subjects. -
In the second period the remarks on the passion of love have their origin rather in the advancing age of the poet and consider in preference the love affairs of old men (I. 1. 17). - In both periods the conception of love remains the same and is therefore personal to Corneille.
- It should be borne in mind that Corneille was always opposed to making love the dominant passion in a tragedy, in which attitude he stood firm in spite of repeated attacks on his position. He introduces love, but for "ornament not substance" (Vol X p 498). It must be admitted however that Le Cid and Cinna not least give rather the

confession of his Sentiment:—
The nature of love according to Lamark is of flame
to stifle the fire at smoldering: love is fear is flame;
it betrays its own presence by its own light:—Comme et lotsdu(?)
l'éclair en brûlant et se trahit soi-même La Veuve 1755
Nor does silence avail to hide it:
– A force de se taire il trahit son secret: Lauzimel 1741.
Yet again it may succeed in hiding itself:
x x Mais souvent l'amour brûle sans lueur: (Theodore 5791).
The lover absent from the loved one reveals his
passion by his ill humor; gloomy, absorbed, sad he is
pleased with nothing nor does he care to talk save of the
object of his hearts desire. Concentrated on one idea it
is only when near his choice that he regains his spirits
and his enjoyment of life:– Gai complaisant, actif .. he
then becomes (La Veuve 3-1755).
Love lives of hope is nourished by it and perishes with it:
– S'il'amour vit d'espoir il périt avec lui: (Le Cid 05).
Love is winged but not blind as in olden times:
– Nous sommes hors du temps de cette vieille erreur

Qui forme de l'amour une aveugle fureur (La Gal. du P. 911-2.
Love must be treated tenderly for everything frightens it as a timid child is frightened:
- Tout fait peur à l'amour, c'est un enfant timide; (Theodore 1172).
But it is also a great teacher whose teachings are imparted with rare demonstration.
- L'amour est un grand maître: il instruit tout d'un coup (La Suit. 586).
- Le véritable amour, dès que le coeur soupire,
Instruit en un moment, de tout ce qu'on doit dire. (Sureña 485-6).
Defined as a union of minds. union d'esprits (Don Sanche 881).
True love is never mercenary aiming at neither high position nor property:
- Qui regarde les biens ou la condition
N'a qu'un amour avare, ou plein d'ambition; (L'Ill. Com. 507-8)
and has no other desire than that which desires the one loved, to whom alone it attaches itself with the intention of serving it and to whom it is ready to sacrifice all.
- Il ne veut que servir, et n'a point d'intérêt
Qu'il n'immole à celui de l'objet qui lui plaît. (Pertharite 485-6)
Love then wishes to be the only master of its choice and

whatever the choice made it attaches the heart to that choice and causes it to appear the best:

-Que l'amour de son choix veut être le seul maître;
Que s'il ne choisit pas toujours le plus parfait,
Il attache au moins les coeurs au choix qu'il fait. (Ce p. 1664)

Loving by interest or policy is a cruel fate, yet that too depends more on the person and taste:

-Aux unes on se donne, aux autres on se vend. (Athen. 1376)

Love and reason are consequently sworn enemies; where love is lord reason appears and to expect reason to rule a lover is to be blinder than he:

-La raison et l'amour sont ennemis jurés. (La Veuve 546).

The birth of love due to mutual resemblance of character to physical beauty, can [illegible] also in the belief that one is loved or springs easily from zeal and esteem. It needs return of love to endure and is increased by mutual peril though at the outset it is fearful and modest uncertain and wavering.

Le [illegible] Palais (v. 211ss) contains an extended description of the birth of love; the curiosity inspired at first by the

person who pleases, the acquaintance consequently formed, the habit of frequent intercourse gradually fixed, the regret at separation and the disquiet when absent, which occasion finally the well-defined desires, are in turn sketched.

The emotions of the lover in the presence of his choice are given with less exactness than the above in Psyche. iv. 1050-67: the fears that are calmed, the life restored which causes the blood to move more quickly through the veins; the successive sentiment of esteem, pleasure, friendship, gratitude in the power of compassion are in vain compared with the emotion thus awakened and the passion culminates under the eyes of love.

In what we have called the first phase or period Corneille demands especially that love should be entire, whole souled:

– C'est n'aimer qu'à demi qu'aimer avec réserve (La T. d'O.? [illegible])

All the affection should be concentrated on one object and while the body may belong to another the soul remains with the one loved:

– Tu [illegible] mon cœur tu n'auras que le corps (Sa[illegible])

Somewhat later in La Suite du Menteur another play a part owing to the degenerate times.

- Mais l'amour aujourd'hui dans les cœurs le plus vains
Entre moins par les yeux qu'il ne fait par les mains: (v. 1603-4).

The foundation of love should rest on merit for when it is supported by that:

- Il n'est point de raisons qui ne parlent pour lui. (Nicomède 656).

and only a heart previously engaged can resist it.

But still more than on merit love should be founded on virtue without which it destroys itself and passes immediately away:

- L'amour dont la vertu n'est point le fondement
Se détruit de soi-même et passe en un moment. (L'Ill. Com. 1479-80).

but where honor and virtue are its supports it has ever new charms and lasts till death even. Esteem is thus preserved and esteem in turn preserves love:

- Si j'avois droit par là de vous moins estimer
Je cesserois peut-être aussi de vous aimer. (Tite et Bér. 1645-6).

Love should be subordinate to honor as we have seen in Le Cid, and also to duty which rules great souls:

- Le dernier vient à bout de l'amour le plus ferme. (Sureña 1418).

It is also as is revealed in the somewhat gloomy view of life that prevails in the last tragedies at times placed after the interest of the state by the monarch or yields to ambition an ever present passion:

- On se lasse bientôt de l'amour d'une femme:
Mais la soif de regner, règne toujours sur l'âme: (Pertharite 975 6).

So when love once begins to diminish it goes out of itself: - a quelque point qu'on aime.
Quand le feu diminue, il s'éteint de lui même. [illegible]

The influence of the précieuse society of the time appears in the enumeration of the interpreters of love. Here serve without stint glances of the eye, languishing looks smiles that are eloquent, sighs without number inclination of the head, little hid... amiable tendernesses, a secret language rendered perhaps by sighs and the silent tokens of affection known to lovers alone:

- Mille petits devoirs ont tout parlé pour moi xx
Mes soupirs et les siens font un secret langage -

Des coups d'œil languissants, des souris affectés
Des penchements de tête à demi concertés
Et mille autres douceurs aux seuls amants connues
Nous font voir chaque jour nos âmes toutes nues

Consequently it is easy for a coquette to abuse these externals token of love and raise thus false hopes in the heart of the sincere admirer. The advantage of treating everybody indiscriminately in this way is extolled by Phyllis in La Place Royale: She renders all tributary to her good fortune: every body pleases her and no one annoys her: all endeavor to please her in mutual rivalry and live by hope: then for the withdrawal of one is not noticed among the thousand always present, and the gaps in the ranks are filled by newcomers. (v. 355).

The power of love is celebrated: it consumes all even when it is known not to be reciprocated: in vain does one strive to resist its force for it yields to [illegible] passion:

-Que l'amour pour nous nuire a de chemins divers!
Pl.k 1600

The opposition which it at first encounters serves [illegible] even launch it but when once it becomes master there is no more refuge: it rules absolutely, tames the most undisciplined, especially when it attaches itself to youth:

- L'amour dompte aisément l'esprit le plus farouche;
C'est à ceux de notre âge un puissant ennemi: (Clitandre 1.2.6 71.

It keeps the vision of the loved one before the eyes both day and night: it controls the fancy to the extent of representing the unknown in glowing colors how ever slight may be the traits furnished by mere report:

- L'amour en est le peintre, et son rapport [illegible]
En peint les couleurs à ce doux enchanteur. (La Suite [illegible])

Love cannot be turned aside or put down by free opposition, as we have seen only increases its strength: and what it is powerless to accomplish nothing can bring about nor should obtain:

- Ce que n'a pu l'amour, rien ne doit l'obtenir. (Œdipe 96.

It is a tyrant without respect of persons, though an agreeable master: - l'amour est un doux maître: Œdip 1691.

Love as we have seen [illegible] often [illegible] friend

[illegible] and brings its passion to nought when found [illegible]. It breaks also the ties of blood [illegible] during enmity between suitors or forgetfulness of the family:

Et quand on aime bien, et qu'on ne sait ce qu'on aime,
Peut-on songer à ses parents? (Psyche, [illegible]

The fatherland as well as the family is forsaken at the bidding of love:

Du pays et du sang l'amour rompt les liens, [illegible]

and when it is unbridled and uncurbed its madness tramples with the fierceness of a tyrant on every sentiment that lies in its path:

- Il n'est rien ni pays, ni père, ni pudeur,
Qu'épargne de ses feux l'impérieuse ardeur. (La [illegible] 1765.

Jealous of its authority love recognizes neither king nor rule: from itself alone does the heart which [illegible] and knows how to love demand the permission and thus it gives itself its own laws:

- Le véritable amour ne prend loi de personne. ([illegible] 1760.

and when betrayed it exacts from itself its own

vengeance. Is the plan of revenge of Palmis in Suréna (99[illegible]), which seeks in marriage with the faithless one and continued coldness toward him, united with the dread of [illegible] rival, to quicken remorse in his soul that may be constant.

It is perhaps due to the religious nature of Corneille that he affirms the doctrine of love at first sight or even love from the beginning of life. The fates or heaven make matches or unmake them sometimes and generally conduct the passion through the various stages:

- Oui le ciel, au moment qu'il me fit respirer,
Ne me donna de coeur que pour vous adorer. (L'Ill. Com. 3 5-6).

- Il attache ici-bas avec des sympathies
Les âmes que son ordre a là haut assorties: (L. 645-6).

- Elle m'en (le coeur) fit le don dès la première vue,
Et ce don fut l'effet d'une force suprême.
De cet ordre du ciel qui règne en nos esprits
Les principes secrets de prendre et d'être pris. (Tite et Bér. [illegible]).

The same view is carried out at great length in [illegible] Menteur; there heaven [illegible]

before the meeting so that they are stirred at the very name of each other's without or with fear

"Sa face semble ennui au devant des jardins" (1230)

And the least word uttered, the slightest glance would rue, of a sudden (1221).

Many other passages developed the views of Lancelle on the passion which differ in no respect from those of the mass of mankind. He finds that love is often the result of opportunity or is brought about by pity "sans pitie ni force" (Vidame 1255). The same social position is also an assistance to sincere love. He warns women that too great complacency and favour on her part do not win but rather is it better to show severity towards their recreant lover and to revive his flame by reserve or by feigning love for another.

"Mes beau de parler à perfes messager,

Doit ambu une âme à demi dégagée" (Melite 1235).

In this way the true admirer is found out by the state of air to which he is reduced. He demands his suit in vain was it all and the sight of his mistress

whatever she may do to him.
Et tout me sera doux, pourvu que je te voie. (Ex. [illegible])
or in the contrary if the love be real and not feigned he follows only his passion.
Et ne puisse ni injure et ni imprécation (Polyeucte [illegible])
We will then proceed to picture the happiness of mutual love and the demeanour of the lovers toward each other, their impatience when away from each other and their forgetfulness of past and desire for the future union. Their quarrels likewise are easily mended when the true repentance is sure to bring forgiveness.
As love should be based on merit and virtue so the lover should possess in addition to his affection the highest qualities of mind and heart and body:
Sans défaut et dépit, riche adroit, valeureux
Et surtout de l'âme à l'extrême amoureux. (Sarrazin [illegible])
He should love without any regard to the success of his suit so strongly as to make the loved one a part of himself, should [illegible] himself to the wishes of his mistress and hope to the last.

With direct reference to the social customs about him Corneille introduces a whole scene (La Galerie du Palais act II sc 1) to a conversation between a ... and her mistress in which the phrases and the words reproduce the spirit and the language in vogue at the time. Thus the heroine Hippolyte herself talks:

- Ces discours n'ont pour moi rien du tout de nouveau ...
- Si vous bâillez, j'en ris, ce ne sont pas merveilles:
J'ai de pareils discours chaque jour aux oreilles ...

The poet of love proves a useful member of society. He offers homage in his own right as for the advantage of his friends with equal facility:

... ces jours passés un poète qui m'adore
(Du moins à ce qu'il dit) m'égalait à l'Aurore: (La Gal. du P. I. 7.)

In offering his services to another he relates his tools in trade and the ingredients which he compounds, professing that his own feelings evaporate in writing:

- J'ai bien ces discours de plaintes et de larmes
De soupirs, de sanglots, de tourments et de larmes ...

[illegible] de, une fort avenant se hâte [illegible] chan[illegible]
Mais je connois, sans plus de cautions [illegible] Mélite
and recommends to his friend a sonnet which he will pretend for him and further on the sonnet is produced (Mélite 451).

Among the bankrupts of the poem already [illegible] it is found one of the time who enumerates his endeavours to please his lady after the set rules:

> J'ai fait ce qu'il a fallu faire,
> Mais le bal, les collations
> Les présents, les discrétions, pendant tout l'an,
> N'ont point avancé mon affaire.
> J'ai corrompu trente valets
> Afin de rendre mes poulets
> J'ai donné mille sérénades. (Poés. div. VIII [illegible]

but all in vain for he has gained as the result of these efforts but two glances of the eye. (Compare P. [illegible]).

We notice here in Corneille two distinct forms of society: the one represented by the poet - the lettered class and its adherents which is to be rendered by pure language.

and elegant homage to woman that appeal to the refined taste cultivated in the Hotel de Rambouillet set: the other diminished by the mixed livery – the [illegible] aside or perhaps the world of fashion – one gone straight to the mark by sheer force of money, paid equal in balls, in feasts, in presents direct and indirect in love letters and in serenades. This feature alone would show by the contrast it affords that Corneille was of the active and pleasant of life. But while he was self retired from the Parisian world the greater part of his years yet he considered himself an inhabitant of it and noted keenly its distinctive traits.

Jealousy

The speculative passion of jealousy as it appears in Corneille while borrowing few traits that are drawn from the common run of life yet perhaps is cultivated in the field of this study both as a pendant to [illegible] and as presenting an additional source for the key ideology of the poet. In Horace [illegible] have already been treated but merely as regard the tragedy of

Much [illegible] Marot [illegible] pictures of the [illegible] from the Estrennes [illegible] IV [illegible] The same writer has also exhibited the jealousy that appears in the [illegible] of Michele and [illegible] of which it gives an immediate hint of the return [illegible] V [illegible]

But not all of these [illegible] we find much material that can be utilized in the investigation of the life of the times. The outburst of [illegible] in [illegible] in the Place Royale (p. 7 [illegible]) of [illegible] ([illegible] 519 [illegible]) are [illegible] culmination of many [illegible].

Jealousy is [illegible] composed of a [illegible] "Mille [illegible] [illegible] 1572. [illegible] again as a [illegible] to [illegible] when it [illegible]:

Ce [illegible]

[illegible] comment. [illegible]

It is a means to [illegible] the [illegible] yet [illegible] often [illegible] in the [illegible] in the case of [illegible] the [illegible] of the [illegible] the [illegible]:

[illegible] et tire tout [illegible] [illegible] le pouvoir
De ne [illegible] point [illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

When the one affected by the passion is unconscious of its existence he does not consider it to be at all [illegible] but when once aware of it he does his utmost to conceal his feelings. (Southworth 1505).

In its action jealousy is [illegible], it [illegible] unbridled; it appears in the shape of an ever gnawing [illegible]:

— — une rage de jalousie
[illegible] [illegible] notre âme [illegible] telle [illegible],
[illegible] la [illegible], [illegible] un plein [illegible]
[illegible] notre conduite à son [illegible]: (Thélème [illegible])

It rejoices in the defeat of the rival when he is sacrificed for the jealous one: it cannot endure that there should share in the attention however slight of the loved one even the thoughts [illegible] because of their rest in any alliance with other [illegible] [illegible] connection with the [illegible] [illegible] [illegible]

phrase [illegible] a charming [illegible] a [illegible] to the generally inseparable feature in the complement of [illegible] to Psyche [illegible] confers [illegible] of the [illegible] blend the [illegible] and the [illegible] and of the force of nature in a most beautiful passage of rhythmic composition entering [illegible] in the [illegible] of [illegible]

Les rayons du soleil vous baisent trop souvent.
Vos cheveux souffrent trop les caresses du vent.
Dès qu'il les flatte en murmurant
Lui-même que ne respire,
[illegible] trop de plaisir sur votre bouche
Votre habit de trop près vous touche
Et sitôt que vous soupirez,
Je ne sais quoi qui m'effarouche
Craint parmi vos soupirs des soupirs égarés.

— The truth of nature seen in the advanced eye of the poet exceeds in richness and inspiration [illegible] of his earlier productions —

The punishment of Psyche is [illegible] the [illegible] of the [illegible] at the [illegible] of [illegible]

the tender [illegible] and magnanimous heart which has forced [illegible] to banish the desire to keep the esteem of the loved one and never to cause her sorrow though another be chosen, and though the sight of that which has been cherished in the possession of another be a misfortune more than death.

- Et voir en d'autres mains [illegible] [illegible]
C'est un malheur encor plus grand que le trépas (Agésilas)

Corneille must rather seem to assert that jealousy increase with progress in life and that those high in authority [illegible] particularly subject to it:

Plus un [illegible] monte aux grandeurs plus il s'appelle
Et plus la jalousie aux grands est naturelle. (Agésilas)

Finally, a [illegible] sonnet of Corneille and entitled Jalousie gives but little of what has been described in the plays; it is rather a curious message directed to a lady blessed with many admirers [illegible] [illegible] her against [illegible] [illegible] which [illegible] [illegible] [illegible] [illegible] tence [illegible] with the [illegible]:

- Pour [illegible] vos [illegible] faites-moi [illegible] [illegible]

Marriage.

The wisdom of love & marriage are [illegible] not the same that [illegible] to effect. Some seek [illegible] inclination or other [illegible] inclination [illegible] the most perfect affection does not in itself make the marriage.

- L'amour le plus ardent n'est pas un mariage (Rétif de la [illegible])

- Et l'inclination ne fait pas l'hyménée [illegible].

High-born souls do not unite [illegible] the [illegible]

Ne confond pas toujours l'amour et l'hyménée : (Voltaire [illegible])

and love can be very well forgotten after marriage.

- Et l'on voit si souvent après lui fuir l'amour.

Naître un parfait amour d'un pareil hyménée [illegible]

Likewise their method may be different: the one may seek the most amiable, the other the most convenient. Purity and propriety are not yoked well together and a primal necessity to a happy union is the means of supporting life:

- Une [illegible] s'ajuste mal avec un autre lien;

et malgré les douceurs que l'amour y déploie

[illegible]

This good sense of the [illegible] policy of [illegible]

late — [illegible] with [illegible] in which

the arguments for and against are advanced with [illegible]

[illegible] She [illegible] the [illegible] with

her [illegible] brought about by matrimony and [illegible]

[illegible] up the [illegible]. She [illegible] the hope

and fear and the [illegible] of [illegible] him against

the attractions of a pretty face [illegible]

and commends riches in its [illegible] to which [illegible]

indignant rejoins that he [illegible] will not receive the [illegible]

of avarice but pride in the [illegible] of the lady a treasure:

"Il [illegible] aux yeux attrait de l'or

Et trouve en sa personne un assez grand trésor [illegible]."

[illegible] nothing daunted, admits that it is a good thing

to trace the traits of court life and social accomplishments

of the day in the society of the beauties:

"[illegible] de [illegible] de [illegible]:

Il faut [illegible] demande [illegible]

[illegible]

[illegible]

[illegible]t all that should be only a problem [illegible] the appears [illegible] the contractual [illegible] may be a beauty.

Pour un poète le goût, ou un [illegible] (v. [illegible])

In a little while the fancy passes after the flight of [illegible] one considers the beauty now wife, with a distinctly [illegible] spirit. The poet who speaks to her or glances at her [illegible] a thousand polish[ed] [illegible] the beauty is then [illegible] a source of alarm and danger.

- Un charme pour tout autre et non pour un mari. (v. [illegible])

Though a faithful wife may be above temptation the answer of taste, Tricie asserts that the choice is difficult and [illegible] the most skilful, that matrimony itself is [illegible] a burden that it must be dreaded as much as the [illegible]:

- S'attacher pour jamais aux côtés d'une femme!
Perdre pour des enfants le repos de sa vie!
[illegible]

The rejoinder of taste: that marriage is inevitable [illegible]

fickle he may be exempt by the worldly motives of the
in that as for him, he will not marry for gain but rather
from his desire to follow his interest. Heaven would
have with him more weight than world merit:
La beauté en attente l'esprit la bonne mine
Échauffent bien le cœur mais non pas la cuisine. (P. 114).
And the life which will be for him after the first
enthusiasm many gloomy days; many in a house beau
a splendor:
Qui donne un teint d'éclat à la même laideur. (P. 124).
And no caresses however sweet can be found the taste
of which lasts as long as that of riches.

Whence is it the true choice from the stand point
of the romantic faith it may be the best of marriage.
The appearance of people is often deceitful and
since things have so great influence in determining
the choice in some great danger of making a mistake.
Though we must blame the eyes in the choice made yet
the counsels should prevail over them for the life long
choice which should endure for rather than desire.

[illegible] of [illegible] [illegible]

[illegible] [illegible] it [illegible] [illegible]

A difference in the treatment of the subject by the [illegible] here to be remarked. When in the course of a [illegible] arises between [illegible] and [illegible] the natural outcome is marriage; but when he [illegible] [illegible] of the action and contemplates matrimony as an institution [illegible] we find that it has little relation to love. The opinions expressed are those current today in the mass of [illegible] society. With but one or two [illegible] as that of [illegible], even above, the principal object of marriage is to gain riches;

Mais que sert le mérite où manque la fortune! [illegible]

[illegible] society and social position play a prominent part in the [illegible] as well as property:

Son père est de la robe, et n'a qu'elle de fille:

Je [illegible] bien son âge, et sa famille [illegible]

[illegible] of property is sometimes considered an important argument as we find Clarice in La Veuve lamenting the riches which she thinks but ill balance the riches

[illegible] the [illegible]. The other defences of merit against riches the passion [illegible] in the [illegible].

- Ses belles qualités, son crédit et sa [illegible]

Depuis les gens d'honneur sont trop dignes de [illegible] [illegible]

In the tragedies political interest and admiration [illegible] had its view.

- Et l'esprit ambitieux et un [illegible] politique

N'a rien que ne produise un courage héroïque [illegible]

and the compromise proposed by [illegible] [illegible] very strong flavor of comedy:

- Et nous verrons après s'il n'est point de milieu

Entre le charmant et l'utile. (Agésilas [illegible])

Holding these practical views there is naturally but little of the ideal conception of marriage in Corneille. It is called a sacred tie [illegible] [illegible] [illegible] to [illegible] completely his strength [illegible].

- Ce n'est pas [illegible]

[illegible] are suggested as preceding its acceptance, [illegible] the contracting parties [illegible]

[illegible] conjugality of the [illegible] and gages of good faith given and received. Matrimony [illegible] as an order to the right minded, [illegible] the [illegible] of Gerante to Dinante:

- Pour te faire marcher un peu plus [illegible] à ta manière. Le Menteur 5.12.31.

The will of the parents is the deciding point in the question of matrimony. The patriarchal form of government [illegible] in [illegible] not only are the daughters disposed of without consulting their wishes but also to a great extent the choice of the sons is regulated by the preference of father and mother, as in the France of the present day.

The instances are many in which the father controls the [illegible] of the daughter's hand.

- [illegible] [illegible] fille [illegible] [illegible] [illegible] present.

A part of the philosophy of [illegible] [illegible] [illegible] in the absence of effective choice: (S.P. 11).

[illegible]

[illegible]

[illegible] the [illegible] [illegible] of the [illegible] [illegible] the mother who [illegible] often accused of acting with [illegible]:

— La mère [illegible] [illegible] la puissance [illegible] (Molière.)

It is again the conjoint authority of the parents which is extolled as being more than the [illegible] first judgments of the daughter:

[illegible] à tes parents à disposer de toi:

Ce sont des jugements imparfaits [illegible] [illegible] (L'École des maris.)

Instances are also seen in which it is the authority of the brother exercised over the sister both in the comedies and in the case of Mandane and Spitridate:

— Mandane, est-ce bien vous

[illegible] un devoir qui la met sous ma loi. (Agésilas.)

The power of father over son is illustrated in the example of Géronte and Dorante and the nephew [illegible] to inherit stands in proper awe of his uncle [illegible].

[illegible] government thus noted is tempered oftentimes by parental love and indulgence. Cases vary [illegible] [illegible] in their cases from those whose [illegible] [illegible] [illegible] to some extent their [illegible]. Then the

to govern me her mother [illegible] her [illegible] most [illegible] and grief. [illegible] yields to Dorante in Le Menteur and [illegible] acknowledges her tenderness.

Monsieur [illegible] ma fille [illegible] trop de tendresse
Pour la vouloir contraindre [illegible] affection. (Le [illegible])

This system of parents control did not exist without meeting opposition. Daphnie, in La Suivante, though [illegible] thus from the marriage of her choice will [illegible] marriage to [illegible]; Célidée in La Galerie du Palais laments her father will [illegible]. Isabelle rejects the choice of her father with [illegible] boldness:

- Mon père peut beaucoup mais bien moins que mon [illegible]:
Il a choisi pour lui je veux choisir pour moi. (Le [illegible] 1146).

[illegible] The widow in La Veuve rejoices that she is free to [illegible] herself and can rule the [illegible] of her own affections. [illegible] refuses to accept [illegible] as wife from her parents alone.

- C'est aux couvents [illegible] C'est aux amants [illegible]
[illegible] agir pour eux l'autorité des pères.

[illegible] à mon amour [illegible]

So far had the spirit of revolt prevailed that [illegible] wrote hesitatingly though the affair [illegible] been arranged as regards the parents.

- Je n'ai [illegible] su ce que la fille aurait bien voulu? [illegible]

and [illegible] considers the danger of marrying a girl against her will who might not find herself bound to preserve what she had not promised.

- [illegible] elle eût écrit, [illegible] jamais

[illegible] une vraie garder [illegible] ayant rien promis [illegible]

Other marriages are suggested by family friendships of long standing or the desire of descendants either to support the family name or to cheer declining years.

The formalities appear the same as those of today, the contract signed by the parents and the preliminaries to the ceremony are mentioned but of getting the much desired dowry.

- L'argent était [illegible] un riche [illegible]

Le Pasteur commande [illegible]

Les [illegible] [illegible]

After the union has been once formed the woman though not excluded, as already proven, some power over the mind of the husband in general sinks to a subordinate position. The man becomes the master and his conception of marital duties is guided by his natural authority. So the position of the sexes becomes entirely reversed:

- Tant qu'ils ne sont qu'amants nous sommes souveraines
et jusqu'à la [illegible] ils nous traitent de reines:
Mais après l'hyménée ils sont rois à leur tour. (Sol. [illegible])

While a large number of passages in Corneille are evidently set defences for love in the old man ([illegible]), in other places he as firmly asserts that there is an age too old for matrimony. A series of arguments against the position is given by [illegible]. The wife is rarely [illegible] ed by so prudent and grave husbands. Jealousy is their misfortune on account of their own weakness they are [illegible] in the school for infidelity. ([illegible])

- Une autre leur fait place [illegible] une [illegible]
and [illegible] there is often a [illegible] of [illegible]

Some [illegible] from the nature of the reference of "home" only in connection with the [illegible] birthhome; his scruples however seem to take the appearance of expressly condemning the practice, which is employed by husband or wife, and points out that marriage [illegible] [illegible] [illegible] [illegible] [illegible] - Je [illegible] de ce [illegible] [illegible] [illegible] [illegible] du milieu d'une ville où règnent la licence [illegible] [illegible]

– Moral Teaching. –

The deeply religious nature of [illegible] is seen more from his translations [illegible] to his [illegible] on whose teachings in youth he [illegible] in later years [illegible] and from the avowed purpose of the [illegible] of [illegible] and [illegible]. It seems therefore surprising that, outside of these productions, so little didactic morality is found in his writings. He evidently had no desire to [illegible] a [illegible] of sound doctrine in the commanding position [illegible] [illegible] nor did he have, as a rule, any particular [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible]

ety and elegance than the [illegible] t the [illegible] [illegible] the [illegible] [illegible] [illegible] and the [illegible] was not enough [illegible] to [illegible] to meet the [illegible].

[illegible] generalizing [illegible] may [illegible] [illegible] [illegible] the [illegible] [illegible]. [illegible] for instance that [illegible] [illegible] the first [illegible] of [illegible] and [illegible] the [illegible] in [illegible] terms:

– [illegible]

[illegible] that there are on the other hand good moments [illegible] [illegible] [illegible] which the [illegible] [illegible]:

– [illegible]

[illegible] [illegible] is greater in itself than the highest [illegible] [illegible] [illegible] [illegible] [illegible]:

– Il est plus grand [illegible] plus de vertu. (Attila [illegible])

[illegible] [illegible] [illegible] [illegible] [illegible] is but one [illegible] and the more we [illegible] the [illegible] the [illegible] [illegible] by them.

– [illegible]

In both [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] one [illegible] with the more [illegible] one [illegible] a greater number of [illegible] are excited. [illegible] the theory of the evolution of [illegible] [illegible] [illegible]

[illegible] of [illegible] of [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] while [illegible] [illegible] [illegible] [illegible] is diminished by [illegible] the burden of it to another:

La joie est bonne à mille choses
Mais le chagrin n'est bon à rien. [illegible]

[illegible] en diminue [illegible] [illegible] [illegible] [illegible]

while such is our nature that of two evils equally [illegible] that which [illegible] [illegible] is always the greater.

— [illegible] de deux maux [illegible] également celui qui [illegible] [illegible] le plus grand [illegible]

When we commence to [illegible] [illegible] [illegible] [illegible] [illegible] which [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] every [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] [illegible]

of la fortune: la malheureuse [illegible] [illegible] [illegible] 4 vo[ls](?)
[illegible] a visible goddess with a love of [illegible]
where she [illegible] [illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] and the [illegible].

- Mme [illegible] de [illegible] et [illegible] [illegible]
- [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
- Aujourd'hui dans le livre et demain dans la rue. [illegible] 1888(?)

- Superstition. -

Connected with the astrological(?) [illegible] arose the notion of belief in destiny or the lower form of fatalistic(?) [illegible] prevalent among the contemporaries of Corneille(?). But such notions of astrology as were current in the middle ages had still place in the second quarter of the seventeenth century in [illegible] of the [illegible] [illegible] [illegible] [illegible] of Louis XIV. Popular notions of magic and evidence of the supernatural are strange(?) and important element in the make up of the mass of the population and were probably in full sway at this time. Yet of these there is little attention in the works(?) of our author.

The [illegible] magic and [illegible] [illegible] [illegible] [illegible]

in the structure of [illegible] [illegible] constitute the first act of that play. Here we find the [illegible] where [illegible] [illegible] [illegible] by [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] not to be [illegible] [illegible] [illegible] [illegible] [illegible] in-teresting description [illegible] [illegible] [illegible] in [illegible] [illegible] [illegible] in the [illegible] for the [illegible] [illegible] which [illegible] only to [illegible] in the [illegible] [illegible] and [illegible] the [illegible].

– Les marins de l'art, avec tous leurs maux
Et leurs [illegible] [illegible] qu'ils frappent tout-[illegible]
[illegible] leurs [illegible] et leurs [illegible]
[illegible] tout [illegible] des [illegible] [illegible]
[illegible] à la main [illegible] davantage [illegible]

The [illegible] [illegible] seems to have been well [illegible]

The notion of [illegible] [illegible] [illegible] [illegible] have been [illegible] to the general conception of [illegible] picture [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] features.

The [illegible] [illegible] [illegible] the [illegible] [illegible] [illegible]

the exoneration of Cleopatra.
-2 [illegible] at [illegible] to get a change [illegible].
'Tis impossible to escape [illegible]
and the trouble that [illegible] in life [illegible] subjected to it:
- Hela! [illegible]
[illegible]
[illegible] it rules life and administers with [illegible] its force.
especially to great [illegible] who strive against it.
Yet this notion is not allowed to pass unchallenged;
it is rather an attribute of weak minds in the midst
of evils and dangers.
[illegible] considers the cause [illegible]
and [illegible] deems it unworthy of [illegible]
the slave of a wretched [illegible] to which fate to submit
to.

Death.

When the Christian principle is not directly
[illegible]
in both [illegible] and [illegible] in the
[illegible] of the

[illegible] of [illegible] [illegible] execution.
- [illegible] [illegible] [illegible] [illegible] [illegible] peut [illegible] [illegible] [illegible] [illegible]
and [illegible] [illegible] to the cliff [illegible]
the [illegible] [illegible] [illegible] [illegible] [illegible] quin [illegible]
the [illegible] [illegible] [illegible] before approaching death
[illegible] the great [illegible] [illegible] are not [illegible] [illegible]. The
moment that she [illegible] till [illegible] [illegible] the [illegible]
- - cependant [illegible] [illegible] [illegible] [illegible] [illegible]:
Je [illegible] au [illegible] [illegible], je [illegible] au [illegible] [illegible]
In the same way Psyche expecting [illegible] death
at unknown hands is [illegible] [illegible] the suspense and
begs the executioner to hasten.

— Je [illegible] lasse [illegible]

[illegible] [illegible] [illegible] [illegible]. [illegible] 1.18[illegible]

Life is but a [illegible] thing: [illegible] [illegible] it [illegible] and
in the midst of its [illegible] [illegible] it [illegible].
- [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
[illegible] when a [illegible] [illegible] [illegible] [illegible] [illegible].
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

[illegible] where there is no distinct hope to exceed the Christian religion and its Christian hope the general tone of the future state after death is gloomy.

Nous ne sommes pas [illegible] soit d'autre monde.

[illegible] point [illegible] [illegible] [illegible] [illegible]

It is the opinion of many that life alone is worth attention; the dead do not see the light of day or breathe the air which gives life to their descendants, yet there for everything dies with him and his race to its end:

Quand [illegible] le jour qui nous éclaire.
Cette sorte de vie est bien imaginaire
Et le moindre moment d'un bonheur souhaité
Vaut mieux qu'une si froide et vaine éternité. [illegible]

— The Royal Power —

The discussion of the political views of [illegible] is one of the most [illegible] themes in connection with him and in general has been amply treated. It is within the scope of this study not to represent the opinions of the poet at large, but to [illegible] the tendencies of the time and to set forth [illegible]

determined by them the great political characteristic of the century, the rise of absolutism in the state.

The works of Corneille in regard to this subject can be divided into two general divisions though it is not a separation which can be maintained with absolute mathematical accuracy. The boundary line must be drawn between the production of Nicomède in the winter of 1651 and that of Pertharite in the spring of 1652.

The feature common to the first period and more particularly seen in the plays of Clitandre and [illegible] Cid is the blending of the case of absolute power in the person of the monarch which is both strongly asserted and utterly denied. - On the one hand the entire license of the monarch is asserted: the speech of Maxime to Auguste is often cited: - Rome est à vous, Seigneur, l'empire est votre bien [illegible]. the entire absence of accountability in the sovereign of the dignities which he [illegible] [illegible] gives whole the greater whatever the effect on the subject [illegible]

in many passages of [illegible] that the [illegible] that the king can do no wrong.

[illegible] est [illegible]

The majesty of kings is above contempt as well as [illegible] their influence is without limit and their power unbounded and both are employed by them with [illegible] of their subjects.

Still stronger is the affirmation [illegible] the duty of subjects to respect the absolute power and [illegible] [illegible] the [illegible]

[illegible]

[illegible] examiner rien quand un roi [illegible] (6 [illegible]).

- Le sang de tout un peuple est trop bien employé quand celui de ses rois en peut être payé (Nicomède 7-4-[illegible]).

The theory of divine origin is also upheld: the independent and holy authority of kings is but a ray of their [illegible] a trace of the lightning of the [illegible] who [illegible] to [illegible] to the [illegible].

- [illegible] l'âme [illegible] [illegible]

[illegible] kings [illegible] [illegible]

[illegible] [illegible] [illegible] [illegible] not only to others but also to himself though [illegible] be in the question:

— Heureux sont les sujets, heureuses les provinces
Dont le sang peut payer pour celui de leurs princes!
Mais heureux est le prince heureux sont ses sujets,
Quand il se fait justice ainsi qu'à ses sujets! (Andromède 1045).

On the other hand accepting the negative argument, it is asserted that the duties of a sovereign, who is accountable to the very same duties [illegible] not to the throne [illegible], must be [illegible] and [illegible]
Je suis tout pour tout autre et ne puis rien pour moi. (Don Sanche 6.)
The subject again leaves all respect to the ruler, his duties to his [illegible] when life is in danger [illegible] [illegible]). Thus the [illegible] will argue against the superiority of kings, claiming that they are [illegible] [illegible] and [illegible] [illegible] them, as kings that would [illegible] have appeared under the reign of Louis XIV.

- Nos pensées ne seront [illegible] [illegible] [illegible]
se [illegible] [illegible] [illegible] [illegible] [illegible] (II. [illegible])

The king in Clitandre even expresses this doctrine and goes so far as to demand pardon of a subject [illegible] denying his faith and in haste in anger.

- [illegible] [illegible] [illegible] [illegible] [illegible]

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] authority of the monarch [illegible] Cinna: Emilie asserts that she is plotting for the liberation of Rome against a tyrant and in her dying speech [illegible] she has imagined [illegible]

- Je meurs en détruisant un pouvoir [illegible] (v. [illegible])

The second period of the writings of Corneille contains less criticism and more affirmation. It begins with the rise of the decline of the Fronde and is prolonged to the time of the full establishment of absolute power. In this division the best developed [illegible] mainly in Polyeucte a theory of the divine right of kings. "The royal power comes from [illegible] [illegible]

in treason etc. it is forbidden to violate the statue
and attack the crown which [illegible] should not attack:
C'est là qui depend la consequence [illegible].
hence this person is inviolable and sacred and pro-
tects the person of the monarch in whatever way their
death is caused the agent is not innocent:
– Mais pour sang d'enfant ne ne se peut aux [illegible] 1583.
A state has but one legitimate ruler its own
kings but one throne and one majesty their children
are not equal among themselves and the law of descend-
ity should be faithfully observed.
– Et enfin la naissance a son ordre inviolable
qui fait de lui [illegible] un point indivisible. [illegible]
Ignore in the light of this the [illegible] the right
to rule does not cease with the fact of reigning:
– Un roi, ni un roi [illegible] quelconque en [illegible]. [illegible] 1590.
whenever he appears the greatest and most deserving
can never be only tyrants and natural enemies [illegible]
2tres than to their master [illegible]
to [illegible] [illegible] he should have [illegible]

sions contrary to the wish of the people.

Par les plus [illegible]

The favors of the king should be gratuitous & [illegible] they should be without obligation, & at the same time he should not hear anyone [illegible] to their gratitude whatever the service rendered:

- Un roi doit pouvoir tout, et je ne suis plus roi,
S'il ne m'est pas permis de disposer de moi. Voltaire (1778).

The monarch must be however, careful in the use of this power. It is to be employed only in extremity and when either there is absolute certainty or profound despair for when it fails there is no more remedy:

Il faut pour déployer le souverain pouvoir
Ou toute entière, ou profond désespoir. Voltaire 1778

The true prince is just & while crime does not tolerate in himself what his laws forbid to others. He will sacrifice to justice the tenderness of a father's heart. He will triumph over himself even over his passions:

- Et ne serait point roi s'il ne fut sur lui même
Le plus illustre exemple de pouvoir suprême. Voltaire

[illegible] and self [illegible] [illegible] [illegible] their
[illegible] word is sacred and should be deemed inviolable:
La parole des rois doit être inviolable.
Elle est toujours [illegible] et toujours [illegible]: [illegible]
[illegible] we have seen being subordinate love to the
good of the state and contract their political alliance
"[illegible] le roi doit être au dessus de l'amour" [illegible]
so Bérénice rebukes the desire of Titus to leave Rome
and follow her (Tite + Bérénice 1822 6).
This notion extends to the affections of the parents and
the children of sovereigns have no duties to perform
towards their parents when once the years of child
hood are past:
–et les âmes dit-elle, au trône destinées
Ne doivent aux parents que les premières années ... [illegible]
[illegible] [illegible] [illegible] [illegible]: the duty of the
subject set forth "[illegible] is demanded of him [illegible]
in [illegible] continual respect and humility [illegible]
in the ear of the most ardent love as Camille in [illegible]
[illegible] [illegible] [illegible] [illegible] must be [illegible] [illegible]

their testimony, it is not for the people to examine further.
L'ordre qui tient le ciel à lui choisir des rois
Ne lui permet jamais d'examiner son choix; the [illegible]
and it should hold itself ready to offer life even
for the sake of the king:
- Il est encor plus doux de mourir pour son roi. [illegible]
- Je n'ai goutte de sang qui ne soit à mon roi. (Suréna, 1. 53)
On this point of opinion criticism of the
royal power is but sparingly used. We protest against
the incidental claims of fortune or blood is heard, [illegible]
they are in favor of those superior in merit:
Cet heureux avantage ne doit rien [illegible]
Ne tombe pas toujours sur le plus de mérite [illegible]
It is also insisted that the monarch may be conscious
of the superiority of others, that he may see among
his subjects those more worthy to rule than he and he
consider his lot fortunate if he reigns, or see to
be also his own glory and himself to be the chosen
one, in point of character, to rule the same:
il n'est pas le plus digne esprit de commander! [illegible]

Reference has already been made (p. 99) to two flattering passages in the critical moments. Besides those indicated above it may be properly remarked that much of the praise of absolute power in the common run of the plays had direct allusion to the government of France and was destined to attract the favor of the King. Notable is the language of L'Illusion Comique where in defence of the stage the attendance in the plays of those in authority is claimed, and even Louis XIII is seen to share in the general tendency of recent ...:

Même notre grand Roi, ce foudre de la guerre,
Dont le nom se fait craindre aux deux bouts de la terre,
Le front ceint de lauriers, daigne bien quelquefois
Prêter l'œil et l'oreille au Théâtre François. (V, v.)

The adulation for a distinct purpose is here put beyond doubt. The passages where the flattery of Louis XIV is evident are even more numerous, though Corneille has also the independence to remind the king of his promises in the case of the poet and of his

[illegible] of the royal road.

[illegible] fond [illegible] poems [illegible] without [illegible] (p. xxvii)

Romances & [illegible].

The field of literature as seen in Comedias is naturally limited. That of [illegible] and [illegible] does not come within the scope of this study. That of Rome and the neighboring Latin ones and which should here be considered. The latter fields are found in the comedies, [illegible] plays and poetical works. Under the last division are found many poems written merely to compliment the author of some new literary production. They have therefore already served as illustrated in other directions.—

Prominent among the plays which represent in this as well as in other sections the life of the times stands [illegible] the [illegible]. In certain of its scenes the book store is shown and a discussion of the relative merits of books indulged in between [illegible] and [illegible]. (Act I [illegible]) Of those most in vogue are first [illegible] printed [illegible] depicted by the customers who [illegible] come [illegible]:

- [illegible] l'ignorance se rangent [illegible] à la scène (v 98).

But an imitation of Horace is carried with some grace in comedy the first production of some author whose natural talent and not merit prevail:

- Sa veine, au demeurant, me semble assez [illegible]. (v 100)

- La plupart de ses vers coulent fort doucement:

Qu'il a de [illegible] à décrire un visage! (v 104).

A vigorous and polished style and pleasant description are then the qualities which met the approval of the poet, and the style of another author is formally commended [illegible]: - Sa veine [illegible] est égale;

Il ne fait point de vers qu'on ne trouve charmants (v 144)

Or again in Hamel, where one ignorant of love treats it in the conventional manner and puts no true feeling into his verse:

- Faute de la connaître on l'habille en femme (v 151)

and he alone who has felt it should treat of it:

- Un bon poète ne vient que d'un amant parfait. (v 156)

[illegible] of literature there is [illegible] nothing [illegible] tional - the only criticism of style applies only to

poetry. Romances had gone out of favour as a present entertainment ... we are but a few years from the completion of the Astrée by Baro. The remark of Dorimant would indicate a sudden turn in the popular taste:

Mais on ne parle plus qu'on fasse de romans;
J'ai vu que notre peuple en étoit idolâtre. (v. 68.)

It is the drama which has replaced them:

La mode est à présent des pièces de théâtre.
De vrai chacun s'en pique; et tel y met la main
Qui n'eut jamais l'esprit d'ajuster un quatrain. (v. 80)

The opportunity thus afforded to rap over the knuckles the third rate playwrights was too good to be lost by Corneille. The kind of drama written was tragedy which especially pleased the Parisians, as is explained by Alcandre in L'Illusion Comique: La suite fut d'une pièce tragique
Qu'il expose aujourd'hui sur la scène publique,
Par où ses compagnons en ce noble métier
Ravissent à Paris un peuple tout entier (v. 1650 ...).

Comedy which was passing out of favor [illegible] had for poetry.

- Le cavalier fait bien des vers et pour la cour [illegible]

The allusion to the play in question is evident in the dispute between the bookseller and the linen draper. - Là là, criez bien haut, faites bien l'entendre et puis [illegible] dedans la comédie. (La Gal du P. I.9)

Other branches of literary work mentioned comprise the sonnet which in its use at the time was not admired by Corneille: - Ce style d'un sonnet est fort extravagant dedans un cabinet; Il y faut bien louer la beauté qu'on adore, Sans [illegible] de [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] à [illegible] [illegible] votre amour (La Gal du P. 6)

Pure eloquence is glanced at but declared to be too lofty. - J'en dis bien la mienne; mais son vol est si haut Que bien que à tous moments je me tienne où il faut.

The songs and pieces of other writers are then mentioned (P. 51 66):

- La chanson d'un auteur de [illegible] [illegible] [illegible]

Authors considered as a class are praised by Corneille; they are to a certain extent libéral and then ... are with reading & industrious and successful in their profession. The class was ... large:

C'est d'excellents esprits, qui se mêlant d'écrire
Valent bien qu'on leur donne une heure de loisir [illegible]
- Voici quelques auteurs but jamais l'industrie. (v. 184).

Among the authors those from Normandy held the first place in public esteem for their verse an assertion which is borne out elsewhere in other documents of the time:

Qui quit, je m'en assure, est pour la Normandie. (v. [illegible])

Yet those who treat of love, the great theme of the day (v. 108 ?) without any practical experience of the passion call for his condemnation:

- Dans leurs escripts peu meritent de voir
Souvent bien autrefois excède leur pouvoir
Et tel parle d'amour sans aucune pratique. (v. [illegible])

Corneille goes still further and declares his independence of the popular taste and [illegible] ... [illegible] his little success. The [illegible]

a taste of the [illegible] or at least the esteem of the learned and not [illegible] to many excellent [illegible]:

Souvent un bon ouvrage a de petits succès.
Le jugement de l'homme ou plutôt son caprice
Pour quantité d'esprits n'a vu de l'injustice.
J'en admire beaucoup dont on fait peu d'état [illegible].

It is related to them that of La Galerie du Louvre nigh the foot [illegible], in one devoted to the academy of painting. The slight remuneration of literary productions. Liberality had fled and poetry had become ridiculous by excessive complaining. So little is it valued that many great names are in danger of perishing. But one Maecenas exists [illegible] and his example is so great that no one dares imitate it. Yet already the poet thinks he sees the dawn of better days though his hope is yet to be fulfilled.

[illegible] Dec. XXXIV [illegible]

Still later in [illegible] [illegible], the approach of peace is the harbinger of renewed literary activity.

[illegible] [illegible] grand calme [illegible]

[illegible] de prudence et [illegible] probité [illegible]: [illegible] aux champs plus large [illegible] queues [illegible]. (Comp. p. [illegible])

In the especial province of French literature [illegible] tion of the miscellaneous poems throw light on the relation and attitude of Corneille to his contemporaries [illegible]. The famous sonnets of the [illegible] Uranie and Job, brought out these [illegible] from Corneille (Oeu. Div. XXVIII – IX) in which he inclines to the side of Benserade. The institution of the Puy at Rouen is seen in the form of thanks on the occasion when prize was granted to Jacqueline Pascal [?] who had written for it at the suggestion of Corneille. (Oe. Div. XXIII). Conrart and Maynard are cited as examples of the need of literary patronage. (Oe. Div. XXXIV [illegible]).

In the plays are found other allusions pertaining [illegible] of a popular nature and which can be held to indicate the literature most in vogue among the uneducated class. The prevalence of the French language among foreign nations is considered in [illegible]:

Voyant toute l'Europe apprendre nos langages p. 336
Of the purely folk literature a reminiscence is to be the lines in Don Sanche which relate to epic tradition:

Je ne peindrai pas ces héros merveilleux
Qui tirent du néant leurs noms fabuleux
Et ne revêtirai des brillantes chimères
Qu'on forme pour eux le loisir de nos pères (p. 283).

The rubrike in L'Illusion Comique testifies to the popularity of Romances among the people.

De notre Romance il n'est mis au service p. 37

Amadis of Gaul appears in references to two of the personages in the novel and the name of Melusine is linked with that of Urgande:

– Et des palais d'Apollidon. Don San XVI 16.

– Urgande et Melusine
N'ont jamais rien de charmant ... familiers ... ses mains

Likewise the great popularity of the ... is seen in citations of names or incidents: ... is in the more extended notice in La Suite du Menteur

where not only the names but also the fortune and for order of the novel recur in allusion: "Dieu? lui ne ses mains.

Je puis bien lire Astree": the theme of Sylvandre that the heart seeks its mistress as the needle seeks the pole, is given and a willow is still standing which had received the letters of the lovers (v. 1235; Compare P. 311).

Of foreign works and influences besides that of Marini (P. 159), we find among the Italians the Orlando Furioso of Ariosto; Medor the preferred lover of Angelica:

— Il ne tiendra qu'à toi d'être un second Medor; La M. R. 154

the fight of Bradamante against Rodomonte:

Belle contre le roi d'Alger
Comme autrefois Bradamante
A la suite de son Roger. (Poés. Div. XIX. 109)

And perhaps also the Rinaldo cited above should more properly, from the variant which substitutes Rodomont for Renaud, be credited to the influence of the Italian poet.

From Spain came the names of the pastoral novel which had been translated into French by

for the time of Corneille:

Enfin jamais Baron, Bellerose de Troupe
Bellerose, et Floridor ne furent tant de gens. L'Ill. Com. V 6

The Stage

One of the avowed purposes of Corneille in his comedies was to raise the character of the comic tradition, to remove what was objectionable to the eyes or the taste and thus to conciliate public opinion in favor of the drama. Consequently in the various plays the subject of the theatre receives much attention and the arguments in its favor are vigorously maintained. This theme forms perhaps the unity of idea in L'Illusion Comique. We see there that the favor of the public was being gradually won:— A présent le théâtre
Est en un point si haut que chacun l'idolâtre,
and what was formerly looked down upon was then the desire of the brightest minds.
L'entretien de Paris, le souhait des provinces,
Le divertissement le plus doux de nos princes,
Les délices du peuple, et le plaisir des grands.

Il tient le premier rang [illegible] beaux [illegible]
Cependant comme il l'a fait [illegible]:
[illegible] la comédie au point où il l'a mise
[illegible] l'éclat, l'utilité [illegible] appas,
Et la [illegible] ainsi ne la connaissant pas [illegible]
That even the monarch attended the performances has already been noted (p. 159).

The actor shared in the general increase of esteem. Thus [illegible] who at first holding the common opinion is distressed at the relation of his son: Mon fils Comédien!
Est-ce là cette gloire et ce haut rang d'honneur (L'Ill. Com. 629+164?)
is argued with by Alcandre:
[illegible] vous sortir de cette erreur commune (v. 66?).
is convinced finally and acknowledges:
Le métier qu'il a pris est meilleur que le mien. (v. 16??).

The scenery of the stage receives attention only in the spectacular plays, when it is regarded as something [illegible] before Andromède (cf. La Suite [illegible] 9-5).

The costumes, according to a reference in Illusion comique, are rich and [illegible]:

Jugez de votre fils par un tel équipage:
Eh bien! celui d'un prince a-t-il plus de splendeur? xx
Mon fils n'est point de rang à porter ces richesses. v.[illegible]

The custom of dividing the receipts at the end of the performance is also shown to the audience in the same play.

Que vois-je? chez les morts compte-t-on de l'argent? xx
Ainsi tous les acteurs d'une troupe comique,
Leur poème récité, partagent leur pratique: (v. 16[illegible] & 16[illegible])

Furthermore the income is good and the life of the actor agreeable:

Le théâtre est un fief dont les rentes sont bonnes;
Et votre fils rencontre en un métier si doux
Plus d'accommodement qu'il n'eût trouvé chez vous. (v. 166[illegible])

The actors of the troupe which played the Menteur and the Suite du Menteur are designated in part: that is Dorante and Cliton. The traits of the former are [illegible] distinct since but one feature is specified in the text: — votre visage [illegible]. The latter however is set forth with considerable d-

tail; the costume, the action, the [illegible] and foot, the forehead, the head, the tone of voice, and finally and chiefly the nose are given with exactness (Suite du Menteur 209 ss). After this description nothing more is left but the name which we have [illegible] on:
– "Je tiens de la farce un certain Jodelet (Suite [illegible])
the most renowned comic actor of the time whose nose was a favorite subject of comment in the plays.
It was a habit of this kind of comedy to refer to former pieces of the author in his plays later in date. So Corneille particularly in the Suite du Menteur calls to mind the success of Le Menteur.
– "Oui, dans Paris, en langage commun
Dorante et le Menteur à présent ce n'est qu'un (v. 265)
– "La pièce a réussi quoique faible de style,
Et d'un commun [illegible] elle enrichit la ville; [illegible]
A success so great that it gave rise to a proverb:
– "On dit quand quelqu'un ment, qu'il revient de Pontoise [illegible]
(Compare Pp. 8-20).
In the [illegible] of the [illegible] we find the

[illegible] of the [illegible] [illegible]ted [illegible]:
Com[illegible] [illegible] [illegible] debut [illegible] [illegible] [illegible] [illegible] [illegible]

Corneille and [illegible].

It was unavoidable that the style of Corneille should be affected by the prevailing modes of expression of his time. To analyze the various influences and their results on the vocabulary of the poet, the [illegible] of the class of [illegible] of the different amusements in fashion would lead this study too far. We therefore restrict myself to the most [illegible] among them given by the [illegible] society of the century and which [illegible] the great subject of conversation of the time, Love. (see page [illegible]). The influence appears in the [illegible] of [illegible] [illegible] of circumlocution as well as in tendency of sentiment and observation. This in the case of Corneille should not be wholly and directly [illegible] at the door of the Hôtel de Rambouillet. The [illegible] written at Rouen at the age of twenty, three [illegible] the [illegible] and before the poet had formed any [illegible] [illegible] [illegible] at Paris, already shows the [illegible]

[illegible] to a marked degree. [illegible] the [illegible] [illegible] the [illegible] appear the stock expression that [illegible] the [illegible] of [illegible] the [illegible] [illegible] ill and [illegible] from his [illegible], the great [illegible] he undergoes, the [illegible] [illegible] [illegible] in this [illegible]. p. 91. the extravagance of [illegible] which follows and finally a practical application of some of the [illegible] [illegible] in an interview between the lover and his mistress – [illegible] [illegible] vos maux et votre flamme. [illegible] tout d'un temps les [illegible] de mon âme [illegible] [illegible] [illegible] [illegible] à [illegible] [illegible] [illegible] [illegible]. p. 161. [illegible] in the play we find the curious epithets which were evidently in vogue. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] âme. p. 156 [illegible] [illegible] the [illegible] [illegible] the editions of the first twenty [illegible] and [illegible] finally [illegible] to the [illegible] [illegible] that [illegible]

[illegible] written after a visit to Paris [illegible] [illegible] [illegible] the influence of the [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] of [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and the [illegible] [illegible]

ed by the [illegible] is [illegible] in [illegible]
[illegible] transformation. [illegible] flamme [illegible]
[illegible], [illegible]
that the [illegible] point is [illegible] and [illegible]
[illegible].

In the dialect [illegible] is a flame.

[illegible] flamme [illegible] combattu [illegible].
whose [illegible] is to [illegible].

[illegible] et le bleu de [illegible]
[illegible] les yeux de [illegible] à mes [illegible]
which has [illegible]:
[illegible] malgré moi je ne sais quel [illegible]
[illegible] et ne [illegible]
and which lasts in perfection to its purity.

– Plus la flamme en est [illegible] et plus elle est [illegible] 31[illegible]

The eyes are [illegible] and [illegible].

– [illegible] les deux, [illegible]
and [illegible] to [illegible] in their [illegible]
and [illegible]:

– [illegible] de [illegible] de [illegible]

[illegible] ne recueilloit partout de leurs regards mourants [illegible] ([illegible] 1317).

The woman loved when resembling in value man is the more beautiful half when joined to another is even a master piece of heaven:

- Mais voici de retour cette aimable inhumaine. (Cinna 951).
- La plus belle moitié qui reste de lui même. (Cinna 1041).
- Elles sont l'une et l'autre un chef d'œuvre des cieux. (Œdipe 163).

The sight of the mistress is fatal and deadly yet which is desired even though death come:

- Elle m'épargneroit cette fatale vue
Qui me perd, m'assassine et moi même me tue. (Pulchérie 80).
- Laisse la moi donc voir, soupirer et mourir. (Polyeucte 152).
- Toujours aimer, toujours souffrir, toujours mourir. (Suréna 268).

Applied to love are the terms of war so current in the society of the time:

- Attaqué par vos yeux je leur rendis les armes;
Je me fis prisonnier de tant d'aimables charmes; ([illegible] 8).
- Reprenez vos captifs, assurez vos conquêtes ([illegible] 89).

An analogy with a prison is drawn out to tedious length in La Suite du Menteur and the explanation

of the mind is forced upon us:
Un nommer une prison le courant de l'hyménée;
L'amour même a des fers dont l'âme est enchaînée. 1881

In the most characteristic vein is the enumeration of Ardaric and Valamir (Attila 6 556 31) or the apostrophe of Attila: "O beauté xx
Cruel poison de l'âme, et doux charme des yeux. (v. 76. x)
and the tyrants of attraction that bind his liberty:
Six tyrans d'appas retiennent ma franchise (v. 889).
These passages together with the description truly come of the condition to which love has reduced Martian:

Depuis plus de dix ans je languis, je soupire xx
Mais enfin la langueur qu'on me voit sur mon visage
Est encor plus l'effet de l'amour que de l'âge. (Pulchérie 1506 – 1095)
verge in absurdity the apostrophe to a lover him of more than a generation earlier.
Et toi qui, secondant son courage inhumain
Loin d'orner ces cheveux déshonores sa main ...

Equal evidence of the influence of the soi

cles of prudery is found in the shorter poems both in those contributed to the Guirlande of Julie and in others as Poésies Diverses IV, VIII and IX, the last two being the sonnet in Mélite &c.

Yet Corneille is not insensible to the precious literary tendency but while yielding to it for the most part expressly ridicules it in certain of his works. The arguments of Tircis in the opening scene of Mélite, the satirical interview of Célidan and Doris in La Veuve (v. 6 181), the consecrated terms are diligently employed in mock seriousness:

- Adieu mon cher souci, sois sûr que mon âme
Jusqu'au dernier soupir conservera sa flamme (v. 6 150).

or the imitation of the love-making of Dorante by Cliton all give proofs of the decided opposition of the poet; an opposition however which was not strong enough to entirely resist the force of custom:

- Un mortel fait l'amour nous le ferons aussi.
J'aurai mille beaux mots tous les jours à te dire

Je m'cherrai de feux, de sanglot, de martyre
Je te dirai: Je meurs, je suis dans les alarmes
Je brûle .. (La Suite du Menteur, 222 ss).

With the intention of ridicule is found, also, in the miscellaneous poems a list of the words most in vogue: — Soleils, flambeaux, attraits, appas,

[illegible] le martyre, trépas ..

et Dieu sait alors si les feux

Les flammes, les soupirs, les vœux, (I 49 ss).

La Suite du Menteur contains the last protest and the following plays of Corneille admit to a greater or less degree the very faults above ridiculed.

Conclusion.

The comparison of the results of our investigation with what had been intended when we undertaken is both instructive and disappointing. — Our study had been analyzed ([illegible]) in what was hoped to be its chief features and they have to a certain extent been determined. But what is

[illegible] and which though not pursued was
purposed seems almost essential to the rounding out
of the work. The predecessors of Corneille should have
been subjected to the same tests and the results tabula-
ted. The study of Hardy especially from the same
standpoint would have thrown much light on what
we have been forced to merely state without explana-
tion. The relation from de Schelandre, Mairet, Ro-
trou on the one hand and the purely comic thea-
tre on the other have each its contribution to the un-
derstanding of the popular side of Corneille. To have
traced the connection between the old and the new in
this broad field would have added to the interest and
increased greatly whatever value may be found in this
work. And then as Corneille is not an end but a
means, one of the notable means in the study of human-
ity in its evolution - his bequest to his successors calls
for its share in the attention. - And so the vista stretches
away and we gain but a glimpse of what it may be.
Baltimore February 19th. 88. F. M. Warren

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